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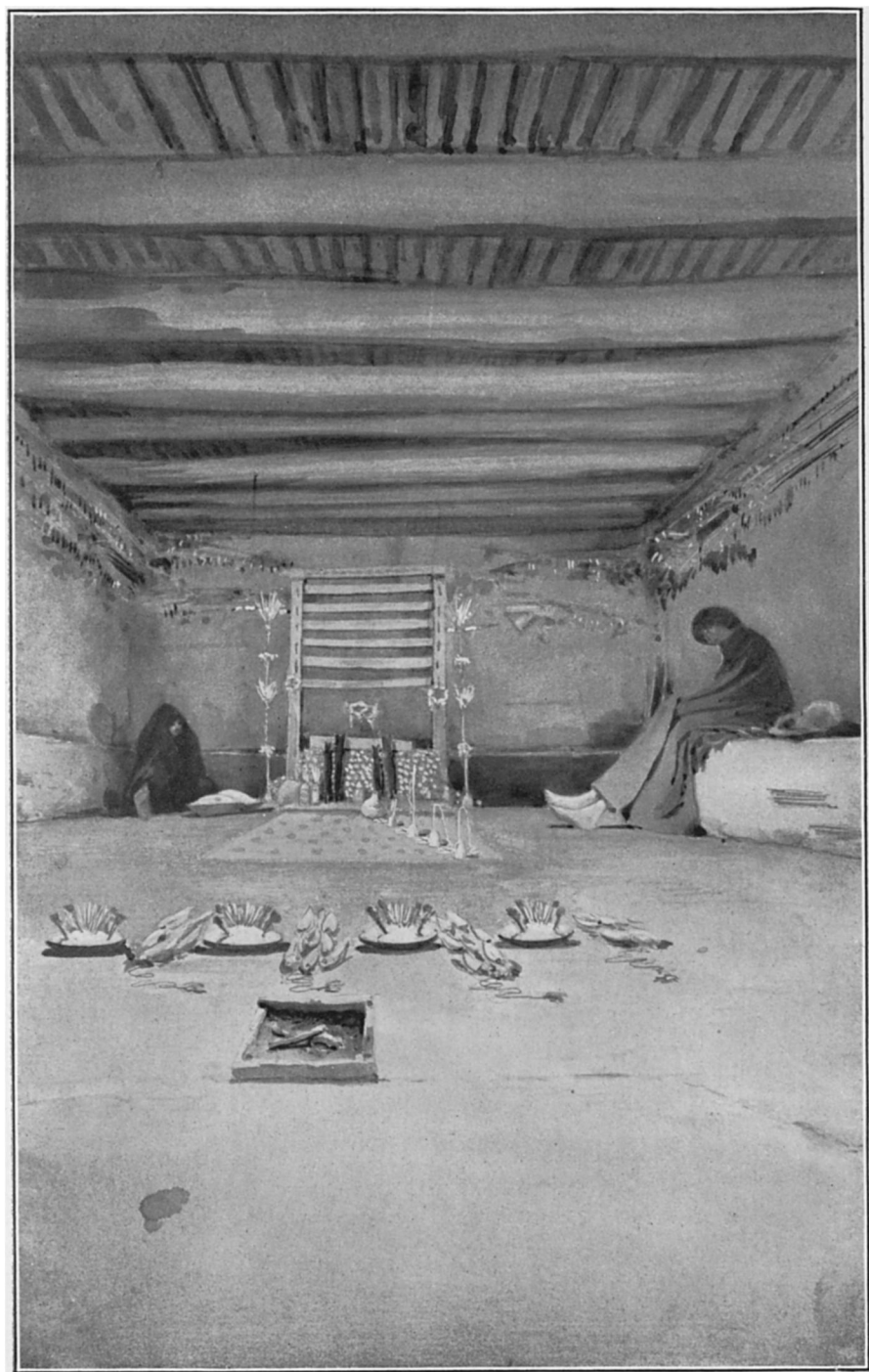
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THE ORAIBI SOYAL CEREMONY.

BY

GEORGE A. DORSEY AND H. R. VOTH.



PON_OVI KIVA WITH SOYAL ALTAR.

PL. I. PONOVÍ KIVA WITH SOYAL ALTAR.

In the rear is seen the large Soyal altar, under which is piled the corn gathered by the four messengers. On top of the corn is a piece of wood, three inches thick and about twenty-four inches long, on which are placed two of the artificial blossoms, while the other two are fastened to the reredos of the altar. Leaning against the corn are four *monkohos*, by the side of which are two *típonis*. In front of the altar is a sandfield on which are placed the following objects in the order named: A crystal *típoni* (a quartz crystal inserted into a cylindrical-shaped vessel of cottonwood root), a *monwikuru*, a *pikaviki* (a cake three inches in diameter and about one-half inch thick, made of white cornmeal and having two black lines drawn over it crosswise), a green *baho*, a *pikaviki*, a long, single, green *baho* with an eagle breast feather and a stem of grass *kivahkivi* (*Sporobolus cryptandrus strictus* Scribu) tied to it, a *pikaviki*, a small crook with the same eagle feather tied to its lower and a long *púhtavi* to its upper end, a *pikaviki*, and a crook as before. The *bahos* and crooks are standing in clay pedestals. The dark spots on the sandfield mark the places where Lolúloimai "buried" the smoke. At the end of the sandfield near the altar should be four semicircular, black cloud symbols, with black lines running up the sandridge denoting rain. The drawing does not show these symbols. On each side of the altar are standing in clay pedestals two sticks, to which are tied alternately two bunches of *kúña* (*Artemisia frigida*) and *maövi* (*Guetteriza euthamiae*), and to the top of each two turkey wing feathers. The reredos measures 70½ inches by 3¾ inches by about 1 inch, the head piece 54 inches by 3 inches by about 1½ inches, the six cross slabs 45 inches by 2 inches by one-half inch. Between the fireplace and altar on the floor are the four trays with cornmeal, etc., and the *hihikwispi*. On the kiva walls are fastened the long Soyal *bahos* made on the seventh day. On the left side of the altar in the corner is seen the chief priest, Shökhun'yoma, on the banquette to the right Taláhoyoma, assistant hawk and bow priest. The drawing is reproduced from a photograph, made in 1899. In former years, when all the kivas and inhabitants participated, the pile of corn ears on the altar was considerably larger than the one shown on the plate.

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PREFACE.

The ceremony about to be described was witnessed by the junior author in whole or part during the years 1893, '94, '95, '96, '97, '99 and 1900, and by the senior author during the years 1897 and 1899. The description is based chiefly on the observance of the ceremony of 1897. The observance of 1899 was made possible through the generosity of Mr. Stanley McCormick, who has abundantly proved his interest in the Hopi on behalf of the Field Columbian Museum.

ALPHABETIC NOTATION.

In transcribing Indian words the English pronunciation of letters has been followed as far as possible.

- a, e, i, o, u have their continental sounds.
- c between s and sh.
- ċ very soft, nearly like ky.
- ṇ as ng in long.
- ñ as ny in canyon.
- q like a deep guttural k.
- ā as in care.
- ö as in German öl.
- ü as in German für.
- ū as in fur.
- ô as in for.

INTRODUCTION.

Soyalunwu, a winter solstice ceremony, is observed in the six Hopi villages of Oraibi, Shumopovi, Shipaulovi, Mishongnovi, Walpi and Hano. Observations have been published on the observance of the Walpi and Hano performances by Dr. J. Walter Fewkes.* As may be noted, there is a wide range of variation between the presentations of the ceremony at the East and at the West mesas.

The Oraibi *Soyal* celebration is in charge of the *Shoshyaltsu* (the *Soyal* fraternity), the largest religious organization in that and probably in any other Hopi village.† In the presentation of 1899 and 1900, however, not all the members of this order participated in the performance, for reasons which it is necessary should be described at some length. During the year 1891 representatives of the Indian Department made strenuous efforts to secure pupils for the government school located at Keam's Cañon, about forty miles from Oraibi. This effort on the part of the government was bitterly resented by a certain faction of the people of Oraibi, who seceded from Lolúloomai, the village chief, and soon after began to recognize Lomahunyoma as leader. The basis of Lomahunyoma's claim to the chieftainship, while somewhat obscure, seems to be the fact that he is the lineal descendant of *Kohkanwuhti* (Spider Woman), the legendary patron of the *Kohkanñamu* (Spider-clan), said to be one of the oldest in Oraibi.

The feeling on the part of this faction against the party under Lolúloomai was further intensified by the friendly attitude the Liberals took toward other undertakings of the government, such as allotment of land in severalty, the building of dwelling houses at the foot of the mesa, the gratuitous distribution of American clothing, agricultural implements, etc. The division thus created manifested itself not only in the every-day life of the people, but also in their religious ceremonies. Inasmuch as the altars and their accessories are the chief elements in these ceremonies, they soon became the special object of

* The Winter Solstice Ceremony at Walpi, *American Anthropologist*, September, 1898; The Winter Solstice Altars at Hano Pueblo, *American Anthropologist*, April, 1899.

† Every Hopi man or boy is at one time or other initiated into one of the following four fraternities: Agave (*Kwan*), Horn (*Ahl*), Singers (*Tataokani*) or *Wewochimtū* (meaning obscure); by this membership he becomes a member of the *Soyal* fraternity. He can belong to any two of the above named four fraternities, but his initiation into one of them is an absolute condition for his membership in the *Soyal* Society. To other societies, such as the Snake, Flute, Marau, etc., even to more than one he may belong, whether he is a member of one of those four fraternities or not.

controversy, each party contending for their possession; and so it came about that the altars remained in that faction to which the chief priests and those who had them in charge belonged, the members of the opposing factions, as a rule, withdrawing from further participation in the celebration of the ceremony. So, as a matter of fact, we find to-day that the religious organizations are divided into two opposing factions, the performance of any given ceremony being conducted, with but few exceptions, by the members of either one or the other party. The gap has even widened to such an extent that in certain instances the withdrawing members have held independent performances, even without or with an improvised altar; and in the fall of 1900 the seceding members of the *Wowochimti** fraternity, and in January, 1901, the Blue Flute Society, refused to participate in the ceremonies at all, an occurrence hitherto entirely unknown among the Oraibis. The regular extended *Wowochim* celebration, one of the most important of the Hopi ceremonial calendar, during which the initiations into the *Wowochim*, *Kwan*, *Tao* and *Ahl* fraternities take place, has not been held for many years, owing to this contention between the two factions.

* While some obscurity exists as to the meaning of the term *Wowochimti*, all information thus far obtainable points to the probability that by it is designated the fraternity of *grown men*. When the boys have been initiated into this fraternity they are no longer "*boys*," but "*young men*." The similarity of the name to such terms as *Woyóhtani*, to grow up, and especially *Wówoyom* (old men), also seems to justify this explanation. During the great *Wowochim* ceremony the initiations into the Agave, Horn and Singers' Societies also take place, the significance for all being the same: initiation from boyhood into manhood, and while the *Wowochimti* is a distinct fraternity, of which the Horn, Agave and Singer men are not members, the latter sometimes call the initiations into their respective orders in a general way initiations into the *Wowochimti*, and sometimes call their "fathers" (sponsors) who put them into their orders "*Wowochim naata*" (*Wowochim* father).

THE ORAIBI SOYAL CEREMONY.

SOYAL KIVA.

Previous to the year 1900 the Soyal ceremony had been performed in the *Sakwáltānvi* (Blue Flute) kiva, which up to that time was universally recognized as the *Monwi* (Chief) kiva, inasmuch as the village chief Lolúlomai was identified with that kiva. But the majority of the members of that kiva became Conservatives, and Lolúlomai with his followers withdrew to the *Ponóvi* (Circle) kiva, which has ever since been denominated by Liberals as the *Monwi* kiva, and there the *Soyal* ceremony has since been held. The Conservative members of the *Soyal* fraternity have generally participated in the celebration only in an indirect way, to be described later on. In 1897 they even had an independent performance of their own in the *Sakwáltānvi* kiva with an improvised altar, to which the Liberal faction took very serious objection, and even asked in a most urgent manner for the intervention of the missionary and of the government agent; the ground for intervention being their claim that that faction had no one entitled to act as chief priest, and hence the performance would be sacrilegious.

CO-OPERATING KIVAS.

Inasmuch as the members of certain kivas co-operate to a certain extent in the celebration of the *Soyal* ceremony, their names are here given. The part played by them in the ceremony will be described in its proper place. These kivas are as follows:

KIVAS (1897).*	KIVAS (1899).†
<i>Wikolopi</i> (Fold or Wrinkle).	<i>Wikolopi</i> (Fold or Wrinkle).
<i>Háno</i> (<i>Háno</i> , a Tañóan pueblo).	<i>Táo</i> (Singer).
<i>Táo</i> (Singer).	<i>Kwan</i> (Agave).
<i>Hawíovi</i> (Descending).	<i>Hawíovi</i> (Descending).
<i>Katcina</i> (Katcina).	<i>Háno</i> (<i>Háno</i> , a Tañóan pueblo).
<i>Kwan</i> (Agave).	<i>Náshabe</i> (Central).
<i>Chūa</i> (Snake).	
<i>Sakwáltānvi</i> (Blue Flute).	
<i>Náshabe</i> (Central).	
<i>Ishawu</i> (Coyote).	

* In 1893 all these kivas participated except the *Katcina* and *Ishawu*.

† In 1900 these six and the *Ishkiva* participated.

It will be noticed, that, although ten kivas co-operated in 1897, by 1899 the number had fallen to four, to such an extent had the quarrel between the Liberal and Conservative factions grown within two years.

PARTICIPANTS.

While Lolúloimai plays—as will be seen later—a very important part in conducting the *Soyal* ceremony, he is not the chief priest; this office being vested in his elder brother, Shókhunyoma (see Pl. II, A). These two brothers are assisted by several other men who are also called *Momñwitū* (chiefs), but who in this ceremony perform the office of assistant leaders. In 1893 the following acted as leaders of the ceremony:

- 1 Shókhunyoma, Chief priest, *Honau* (Bear) clan.
- 2 Lolúloimai, Hawk and Bow priest, *Honau* (Bear) clan.
- 3 Yéshiwa, Chief Assistant, *Pihkash* (Young Corn Ear)* clan.
- 4 Koyónainiwa, War priest, *Honani* (Badger) clan.
- 5 Taláskwaptiwa, Star priest, *Tawa* (Sun) clan.
- 6 Tanákyeshtiwa, Screen priest, *Ishawu* (Coyote) clan.
- 7 Taláhoyoma, *Honau* (Bear) clan.
- 8 Tobéhayoma, Cloud Blower, *Honau* (Bear) clan.

In 1899 the leaders were as follows:

- 1 Shókhunyoma, Chief priest, *Honau* (Bear) clan.
- 2 Lolúloimai, Hawk and Bow priest, *Honau* (Bear) clan.
- 3 Yéshiwa, Chief Assistant, *Pihkash* (Young Corn Ear) clan.
- 4 Koyónainiwa, War priest, *Honani* (Badger) clan.
- 5 Taláskwaptiwa, Star priest and Sun priest, *Tawa* (Sun) clan.
- 6 Tanákyeshtiwa, Screen priest, *Ishawu* (Coyote) clan.
- 7 Taláhoyoma, Assistant to Lolúloimai, *Honau* (Bear) clan.
- 8 Tobéhayoma, Cloud Blower, *Honau* (Bear) clan.
- 9 Sikámöniwa, *Karro* (Parrot) clan.
- 10 Talássyamiwa, *Pipmonwi* (Tobacco Chief), *Tavo* (Rabbit) and *Piva* (Tobacco) clan.
- 11 Lománkwa, Village Crier, *Pakab* (Reed) clan.

* The Hopi have many names for corn at various stages of its growth and the term *pihka* is not to be confounded with the term *shammi*; the first being applied to the ear of corn in its very early stage of development, the latter to the ear when fully developed.

PL. II. SOYAL PRIESTS.

- a.* Shókhunyoma, Chief Soyal Priest.
- b.* Taláskwaptiwa (who acted as Star priest), in the act of depositing a prayer offering of cornmeal and *nakwakwosis* outside of the village.



SOYAL PRIESTS.

The following are the names and clan relationships of the other participants in the 1899 celebration :

- 12 Hónmōniwa, *Ishawu* (Coyote) clan.
- 13 Qōyáyēptiwa, *Tawa* (Sun) clan.
- 14 Náioshi, *Pihkash* (Young Corn Ear) clan.
- 15 Nakwáyēshtiwa, *Tavo* (Rabbit) clan.
- 16 Tawákwaptiwa, *Honau* (Bear) clan.
- 17 Talássmōniwa, *Tavo* (Rabbit) clan.
- 18 Qōtchyámtiwa, *Ishawu* (Coyote) clan.
- 19 Síyamiwa, *Pihkash* (Young Corn Ear) clan.
- 20 Lomábuyaoma, *Massauwu* (Skeleton) and *Kokob* (Burrowing Owl) clan.
- 21 Kiwánbenyoma, *Massauwu* (Skeleton) and *Kokob* (Burrowing Owl) clan.
- 22 Tanákveima, *Tavo* (Rabbit) clan.
- 23 Puhúmsha, *Kukuts* (Lizard) clan.
- 24 Síletstiwa, *Honau* (Bear) clan.
- 25 Políyeshtiwa, *Pakab* (Reed) clan.
- 26 Tobéyeshtiwa, *Ishawu* (Coyote) clan.
- 27 Nátwantiwa, *Ishawu* (Coyote) clan.
- 28 Qōyánōwa, *Towa* (Sand) clan.

In addition to the above the following three women participated :

- 29 Punñánōmsi, Soyal Mana, *Honau* (Bear) clan.
- 30 Nacínōnsi, Soyal Mana, *Karro* (Parrot) clan.
- 31 Honánmana, *Honau* (Bear) clan.

The following notes on the blood relationship of the participants of the *Soyal* fraternity celebration are here given, as possibly throwing light on certain obscure points in regard to the origin, etc., of *Soyal-anwu*. What these relationships signify—if anything—is not at present known.

Shókhunyoma and Lolúlomai are brothers of Punñánōmsi and Honánmana is their cousin. Kiwánbenyoma is the son of Lolúlomai and his daughter is the wife of Tobéyeshtiwa. Lomábuyaoma is the son of Lolúlomai, while the latter's wife's sister is married to Koyónainiwa, whose daughter is married to Políyeshtiwa. Taláhoiyoma is the nephew of Honánmana. Punñánōmsi is the wife of Taláskwaptiwa, whose brother is Qōyáyēptiwa, and his son is Qōtchyámtiwa. A sister of the two brothers and the two sisters first named is represented by two sons, Tobéhoiyoma and Tawákwaptiwa ; the latter is the husband of Nacínōnsi, who is the daughter of Lománkwa. Tanákveima is the

half-brother of Lolúlomai, and is also the father of Puhúmsha. Naíoshi is the father of Nakwáyeshitiwa; Tanákyeshitiwa is the father of Siyamtiwa, while his daughter is married to Talásmöniwa.

TIME AND DURATION OF CEREMONY.

In 1893 the celebration of *Soyalānwu* extended from December 11th to 19th inclusive; in 1897 from December 15th to 23d inclusive; in 1899 from December 8th to 16th; in 1900, December 16th to 24th. Thus it will be seen that the ceremony is of nine days duration, but what determines the initial day has not been ascertained; except that it seems to be the sixteenth day after the appearing of the *Soyalkatcina*, who comes on the day following the *Wowochim* ceremony and erects at the *Ponovi* kiva the *Soyal natsi*, which remains there four days, when it is taken into the kiva. The *Soyal* ceremony, as is generally the case with all Hopi nine-day ceremonies, is preceded by a brief meeting called *Bahólawu*, which in other ceremonies takes place eight days before the beginning of the ceremony proper, but in this case on the day before. On the morning following this preliminary, the time of the principal ceremony is announced by the crier, the announcement being called *chaalawu* or *tinapwvu*. On the occasions of *Bahólawu* a few of the more responsible leaders, the number varying from year to year, including the village crier, assemble either in some house or in the kiva where the ceremony is to be held, make a few *bahos* and *nakwakwosis*, indulge in ceremonial smoking and decide upon the time of the public announcement of the ceremony. One of the *bahos* and a few of the *nakwakwosis* here made are delivered over to the village crier, with the instructions that he make the announcement on the following morning. The other prayer offerings are deposited at various shrines and other places. The crier deposits his *bahos* in a shrine which stands upon the roof of a certain house in Oraibi, from which he then announces in a loud voice the time of the beginning of the approaching ceremony. From this house all announcements of a religious nature are made. The nine days of the ceremony have the following names:*

- 1st Day, *Yínñā* (going in).
- 2nd “ *Shúsh-tala* (first day).
- 3rd “ *Lösh-tala* (second day).

* Sometimes, though seldom, the last three days are called as follows: the 7th day, *Lösh-tala* (second day); the 8th, *Bayish-tala* (third day); the 9th, *Nalösh-tala* (fourth day).



PIPES, ETC.

PL. III. PIPES, ETC.

1. *Omautapi* (cloud blower).
2. *Kopichoki* (cedar bark fuse), used in certain ceremonies for lighting a reed cigarette.
3. *Chonotki* (reed cigarette), used in the Powamu ceremonies for blowing smoke on certain Katchinas. It is lit with the cedar bark fuse.
4. *Sakwachono* (green pipe), made of greenish stone, used in ceremonies only.
- 5 to 9. Various types of Hopi pipes, used in ceremonies and for social smoking.

- 4th Day, *Bayíshtala* (third day).
- 5th “ *Nalóshtala* (fourth day).
- 6th “ *Shushkáhimuu* (once not anything).
- 7th “ *Píktotokya* (*piki* making).
- 8th “ *Totókya* (food providing).
- 9th “ *Tíkive* (dancing day).

Following the nine-day ceremonies three days are devoted to rabbit hunting; on the fourth day a procession, with accompanying ceremonies, is made to the house of the *Soyalmana*.

PRELIMINARY CEREMONY (*BAHOLAWU*, *BAHO* MAKING).

This ceremony was observed in 1900 only. It took place in the *Ponovi kiva* on December 15th, the day before the beginning of the *Soyal* ceremony proper. The time is unusual, as *Baholawu* generally takes place eight days before the ceremony which it introduces.

In the morning Shókhunyoma, the chief *Soyal* priest, had made sixteen *nakwakwosis* and four *hikvspiata* or *pühtavis*, of which he had deposited four *nakwakwosis* and one *pühtavi* at each of the following places: *Achamali*, a shrine north of the village; *Nuvatikiövi*, a place west of the village, called after and representing the San Francisco mountains; *Kiwawaimavi*, a place south of the village, and *Kishiüwu*, a place east of the village, bearing the name of and representing the old home of several of the Hopi clans, which was located about 60 miles northeast of Oraibi. For the Ckaakmonwi (Crier Chief) he made four *nakwakwosis* of an unidentified bird called *shiwuruti*, the feathers looking somewhat like those of a small sparrow hawk (*kele*); and it was the first time that feathers of the *shiwuruti* had ever been seen used for making *nakwakwosis*. These *nakwakwosis* he had placed in a small tray with some cornmeal for use in the evening.

About an hour after sundown the following men assembled in the *Ponovi kiva*: Shókhunyoma, Sikamöniwa, Talássyantiwa, Loman-kwa, Siyantiwa, Taláskwaptiwa and Koyónainiwa. It was stated that Siyantiwa, a young man, represented his uncle Yéshiwa, who was to play such an important part in the following *Soyal* ceremony, but who had not yet arrived from *Moenkope*, a Hopi village about fifty miles from Oraibi.

When all were present they arranged themselves in a semi-circle around the fireplace, Shókhunyoma having before himself on the floor the tray with the meal and *nakwakwosis*. All were nude except Koyónainiwa and Taláskwaptiwa. Shókhunyoma filled a pipe (See Pl. III)

with native tobacco from which one after the other smoked, the pipe making the round in a sinistral circuit and being handed back by the last one in the line to Shókhunyoma, who smoked a few more puffs, then cleaned the pipe and replaced it on the floor (See Pl. IV). He then picked up the tray, held it with both hands and uttered a prayer over it, after which he took a pinch of meal from the tray, held it to his lips and waving it from the six ceremonial directions placed it on the center of the tray. He then handed the tray to the next man, he to the next, and so on, each one going through exactly the same performance as Shókhunyoma. When all were done it was handed back to Shókhunyoma who placed it on the floor before him; again he filled the pipe, and all smoked and exchanged terms of relationship in the same manner as they had done before. The tray was finally handed to Lomaṅkwa, the Chief Crier of the Liberal faction, who on the next morning deposited the meal and *nakwakwosis* in a small shrine on a certain house in Oraibi from which all announcements of this nature are made, and then announced the fact that the great *Soyal* ceremony was about to begin. This is the only instance the authors are aware of that the crier did not deposit a *baho*, and when the attention of the men was drawn to this fact and the reason was asked they said that a *baho* had been deposited when the *Wowochim* ceremony had been announced. This, and the fact that on that occasion the *Soyal* katchina (See Pl. V) appears and brings the *Soyal natsi* to the Poṇovi kiva, and the further fact that only those who have become members of the *Wowochim*, *Kwan*, *Tao* or *Ahl* fraternities on the occasion of the important and complicated *Wowochim* ceremony, can participate in the *Soyal* ceremony, indicates that there exists a close relationship between the *Wowochim* and the *Soyal* celebrations. But just what this relation is will be difficult to ascertain as long as the first of these is not studied. As has been stated elsewhere, the full *Wowochim* presentation has not taken place in Oraibi for many years, and it is extremely doubtful whether it will ever again be given.

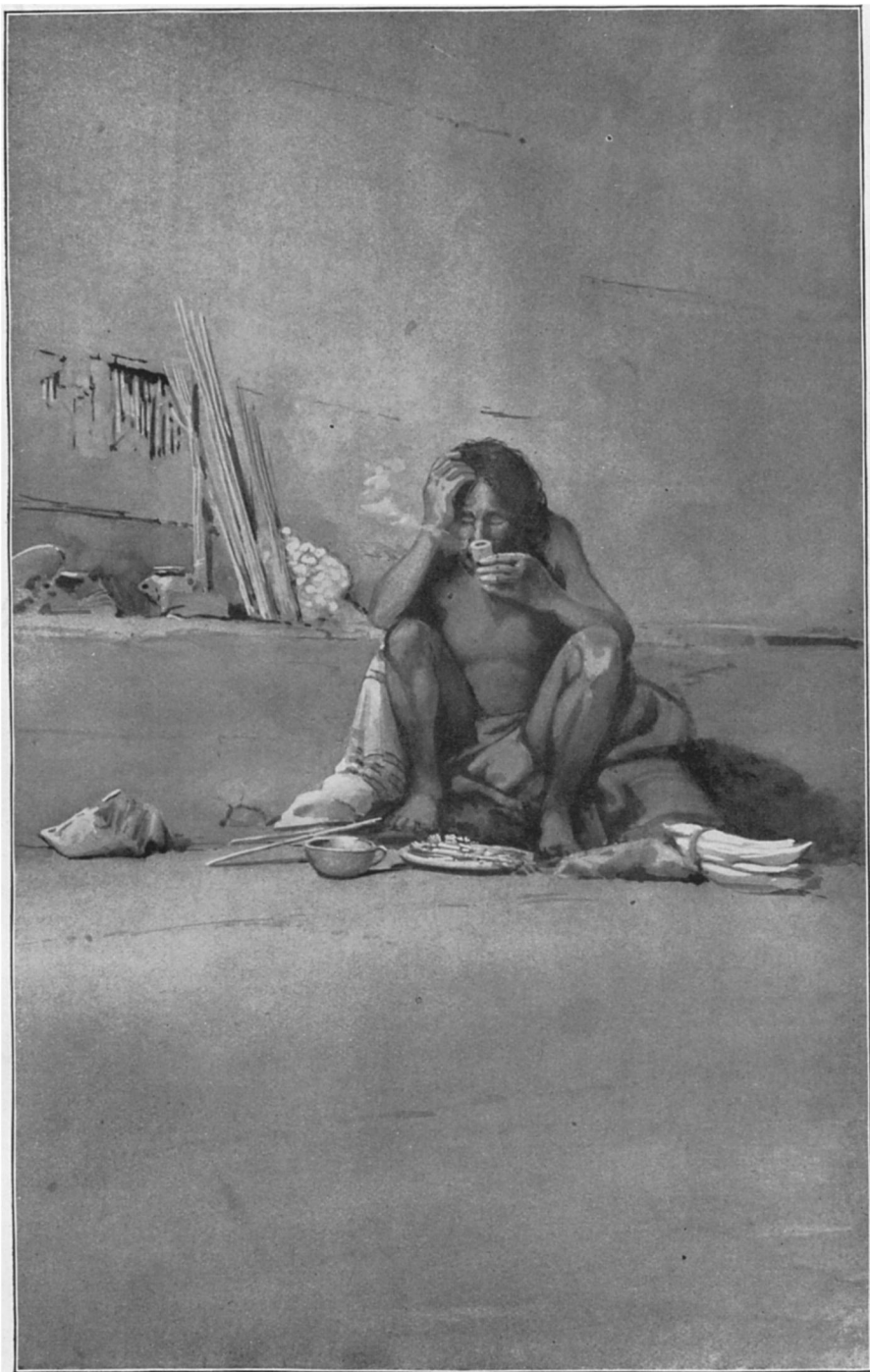
SOYAL CEREMONY PROPER.

FIRST DAY, *Yunña* (going in, Assembling.)

At sunrise on this day the chief priest, Shókhunyoma, repairs to the kiva with his *baho*-making outfit, consisting of plume boxes, sticks, cornmeal, cotton string, various herbs, and the *Soyal natsis* which he brings from the house of his sister Puññanömsi. A supply

PL. IV. CONSECRATING *BAHOS*.

Chief Priest Shókhunyoma consecrating *bahos* by smoking over them. In front of him is the tray with *bahos*, a cup with meal, tobacco pouch, some corn husks, etc. On the banquette may be seen some *baho* sticks, cotton, and other paraphernalia.



CONSECRATING *BAHOS*.

PL. V. SOYAL KATCINA.

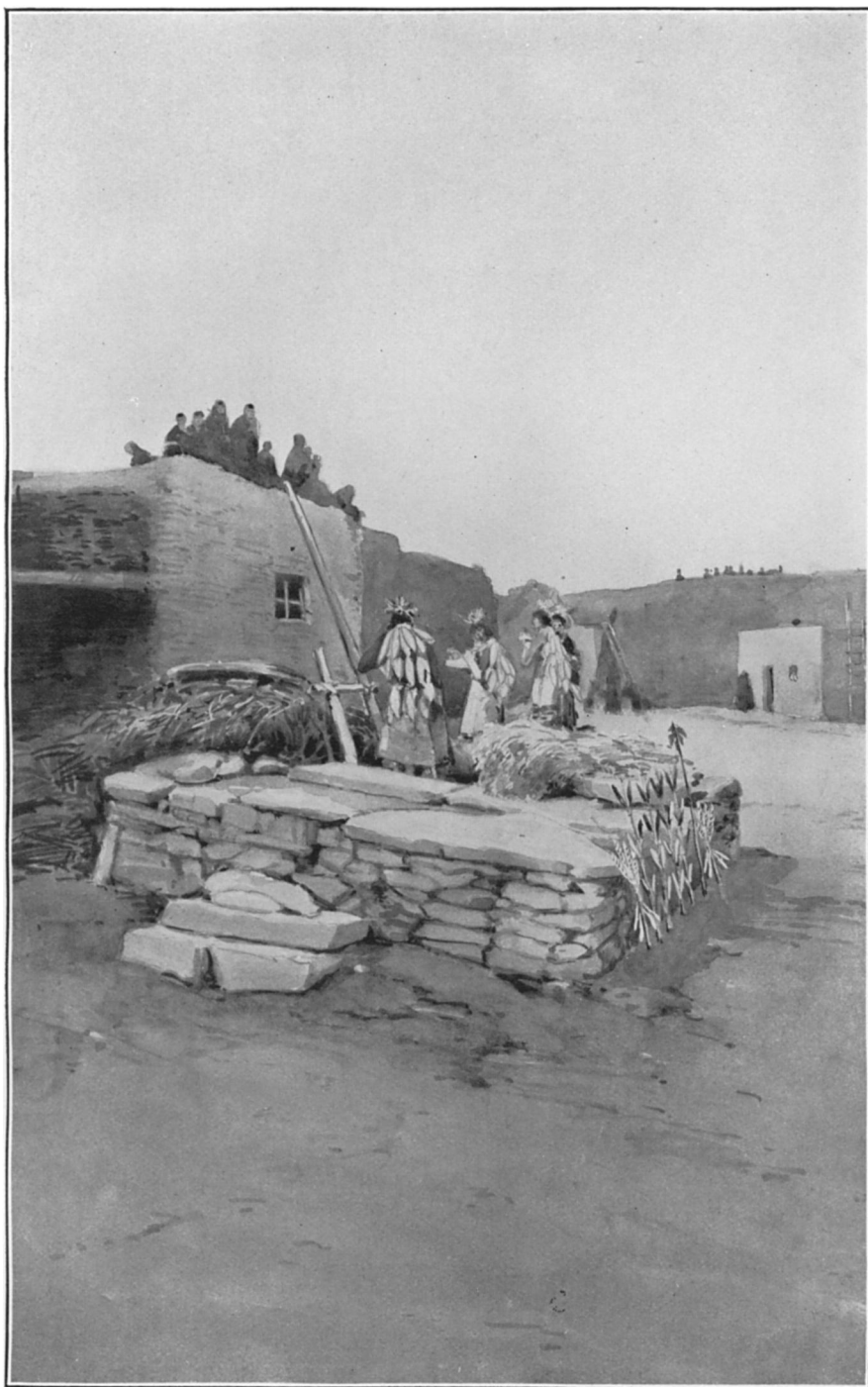
- a.* Soyal Katcina putting up the Soyal *natsi* at the Ponovi kiva on the day after the Wowochim ceremony.
- b.* Soyal Katcina appearing in the village on the day after the Wowochim ceremony.



SOYAL KATCINA.

PL. VI. PONOVI KIVA WITH NATSIS.

In the center are the four Soyal *natsis*, on each side the two *mashaata* (wings) and towards the right the stick with the arrow and spear points, which may probably be considered to be the *natsi* of the *Kalehtaka* or war priest. Near the kiva are seen the four messengers, ready to start for the spring with the *hihikwispiata* and *potas*.



PON_{OV}I KIVA WITH *NATSIS*.

of tobacco and pipes is also provided either by himself or by others. Usually by this time other members begin to arrive, the kiva is swept and put in order, and the fire is lighted on the hearth. One of the first acts, however, performed by the chief priest is the erection of the *natsi* or standard at the *Ponovi* kiva.* Those for the *Kwan*, *Tao*, and *Nashabe* kivas are put up also by Shókhunyoma. Generally the *natsi* is inserted in the straw matting at the south end of the hatchway. At the *Ponovi* kiva, however, it is thrust into the earth roof of the kiva just south of the raised hatchway, against which it reclines. This *natsi* consists of four sticks about two feet long and about one-half inch thick, to which are tied alternately two flicker-tail and two bluebird feathers, making four in all of these feather ornaments. (See Pl. VI.)

The *natsi* being erected, cornmeal is sprinkled over it and a small pinch is thrown towards the rising sun. Returning to the kiva Shókhunyoma and those present indulge in smoking, in which every new-comer joins. This smoking, thus early begun, is continued by one or more almost without interruption during the entire day, and in fact during the entire ceremony. All the eight leaders of the ceremony are expected to present themselves in the kiva sometime during the day, and they usually eat in the kiva in the morning. Other members sometimes put in their appearance and begin to participate in the ceremony from the first day. They are, however, expected to remain on the elevated part of the kiva.†

* It is put up at the *Ponovi* kiva by the *Soyal* Kacina, represented by Shókhunyoma, fifteen days before the *Soyal* ceremony, where it remains four days when it is taken into the kiva by Shókhunyoma and kept there until the *Soyal* ceremony takes place. Considerable confusion seems to exist as to the day when the *natsis* are put up at the participating kivas. Not only is this shown by the notes, taken in the different years, but the information obtained from different men differ widely. Shókhunyoma, to whom an appeal was made for an explanation, says that when all kivas still participated, before the split occurred, the *natsis* were put up at the *Monwi* (now the *Ponovi*) kiva, and at the *Kwan*, *Tao* and the kiva where the *Ahl* (Horn) fraternity were, on the first day (*yunña*), and at all the rest on the fifth day (*nalöshkala*). Since some do not participate and this question even causes quarrels in the same kiva, a great deal of irregularity occurs in that respect. He says, for instance, that it happened that the occupants of the *Kwan* and *Nashabe* kivas, where the *natsi* should have been put up on the first day, informed him that they would not participate and so he did not put up the *natsi*. The day after they notified him that they would take part and so he put up the *natsi* on that day. When asked why the *natsi* at some of the other kivas had been seen before the fifth day he said that they had asked him to put it up sooner. Just why this request was made he either could or would not tell, but as he was very willing to explain other matters, which seemed to be more sacred and secret, he probably did not know any good reason. It is supposed, however, that some of the men in these kivas had to represent certain men in the kivas that did not participate and that this necessitated an earlier erection of the *natsi*.

† This is always south of the ladder, while the leaders occupy that portion of the kiva which is excavated to the extent of about a foot. This portion is surrounded by a wall or banquette about a foot in height and is considered the sacred part of the kiva in all Hopi ceremonies, and is that in which the altar is always erected. Here the chief priest and other leaders have their place, the first sitting most of the time in the northwest corner, working, smoking, resting, sleeping, and here all principal ceremonies and rites are enacted.

The leaders being thus assembled in the kiva, usually spend only a part of their time here during the next three days. After that they leave the kiva only upon urgent business, every one eating and sleeping in the kiva, and above all living a life of strict continence from the time they enter the kiva. Their chief occupation on this day is the carding of cotton and its spinning into twine to be used subsequently in the manufacture of *bahos* or prayer offerings. In addition, the chief priest at once begins to prepare certain parts of the religious paraphernalia to be used on the altar or to be deposited on subsequent days in certain springs and shrines.

SECOND DAY, *Shush-Tala* (First Day).

The *natsi*, having been carried into the kiva the previous night, is again re-erected as on the previous morning. The participants and the work performed on this day are essentially the same as on the first day. Additional members usually are observed to enter the kiva, their first act always being to engage in smoking.

THIRD DAY, *Lösh-Tala* (Second Day).

Shókhunyoma continued the preparation of certain *bahos* to be used later during the ceremony, engaged in carding and spinning of cotton, etc. Several men were present, but none of them, so far as observed, did anything which bore directly on the ceremony. The smoking was, of course, continued more or less throughout the day. The *natsis* thus far erected are put up again early in the morning. It was found, by repeated visits, that no ceremonies were taking place at any of these kivas. In some a few men were present who were engaged in smoking and in spinning cotton for making *Soyal bahos* later on; in the *Tao* kiva, on one occasion, a number of men were engaged in the manufacture of a bridal costume—this, of course, had no reference to the ceremony proper. In the *Kwan* kiva no one was present during the day in 1899. Frequently men were found also in these kivas engaged upon work of a private nature.

FOURTH DAY, *Baish-Tala* (Third Day).

The *natsis* were again re-erected as before. At the *Ponovi* kiva, however, an additional *natsi* was found in place. This consisted of a stick twenty-eight inches long and about one-half inch in diameter, to the upper end of which were attached twelve flint arrow and spear heads. This *natsi* (see Plate VI) seemed to belong to Koyónainiwa, who was the chief actor in an extremely interesting ceremony which took place for the first time on the evening of this day. On our

arrival at the kiva it was found that additional members had appeared for the first time. All *Soyal* members had, before leaving home, washed their heads in thick suds prepared from the bruised roots of the yucca.*

Koyónainiwa, this morning for the first time, appeared in the role of *Kalehtaka*, warrior, but representing really *Pöökön*, the War God, whose duty it is to guard the kiva entrance from the uninitiated. Lying on the banquette on the east side of the kiva were a number of bags containing roots, herbs, stones, bones, shells, etc., a medicine tray and other objects. From a peg in the wall were suspended (see Plate XIX) an old war shield, an old sinew-backed bow, two arrows, an ancient stone tomahawk, and a bandoleer, in the lower end of which are wrapped human intestines, said to have been taken from slain enemies of former days. Shókhunyoma had also brought in additional *baho*-making material, the most conspicuous part of which were two heavy cottonwood roots, to be used in the manufacture of peculiar large *bahos*, to be described presently, which were made during this day. On other occasions these sticks were brought in the first day. While the other members were engaged in other pursuits, such as spinning, repairing moccasins, smoking, etc., Koyónainawa, Shókhunyoma and Yéshiwa had been engaged in making *nakwakwosis*, prayer offerings, consisting of an eagle, hawk, turkey, or other feather, attached to a cotton string about four inches long, which, when finished, they deposited on the floor in front of them.

Koyónainawa, having finished four *nakwakwosis*, and an additional one with a long cotton string attached, called *hikvsi* or *pühtavi* (road marker), took up a gourd, the five *nakwakwosis* and some cornmeal, and left the kiva. On following him it was found that he went to the *Lānanva* (Flute Spring), at the foot of the mesa on the left side. Here he uttered a low prayer, deposited the four *nakwakwosis* at the side of the spring, sprinkled them with cornmeal, throwing some also on the water; then he filled the gourd vessel and started on his return, depositing on the footpath, at a short distance from the spring, the *pühtavi*, upon which he also cast a pinch of cornmeal. He then continued his way to the kiva. After arriving he put down the water, smoked, then chewed a piece of root, spat into his hands, rubbed his body all over and then made a *nakwakwosi*, which he tied to a long black eagle

*For the preparation of the suds the root of the yucca is crushed on the floor with a stone. It is then placed in a large bowl which is half filled with water, and is stirred violently with the hands until it fairly foams over the side of the bowl. This head washing, *ásnaya*, occurs in many Hopi ceremonies, and is undoubtedly a rite of purification. The term "*ásnaya*" applied to the act, may refer to any ceremonial washing, as, for example, to the bathing of the snakes in the snake ceremony.

feather. Then he tied four cotton strings to four shorter eagle feathers, smoked over them, and finally wrapped them in a corn husk and put them on the same tray on which the others had placed their *bahos* and *nakwakwosis*. He then wetted a *Havasupai* basket (see Pl. VII), so that it would swell and become water-tight. This basket was to be used for the medicine water (*nahkuyi*) in a ceremony in the afternoon.* In the meantime Shókhunyoma and Yéshiwa had made certain *bahos* (see Pl. VIII), the former a single *baho*, consisting of a stick somewhat over an inch thick and about fourteen inches in length, colored black except for the ends and a small space in the center, which were painted green. To this stick, at one end of the central green space, he attached different varieties of green herbs. On one occasion (1899) four, on another only two herbs were noticed, which were *ciowi* (*Atriplex canescens*, Nutt), and *kwahkwi* (*Sporobolus cryptandrus strictus*, Scribn). He also fastened with these four corn-husk packets, containing cornmeal mixed with honey, and finally a number of small eagle (in 1899 turkey) feathers. He then attached to the other end of the green space a similar number of like objects. Having finished this *baho* he decorated† a single green *baho* stick about one-half inch thick and about sixteen inches long, which he had prepared earlier in the morning. He then tied to it a long green grass stem (*kwahkwi*), an eagle breath feather, a *nakwakwosi* and a corn-husk packet. He then smoked over the *bahos* and put them on an old, large, flat tray. Next he put the *nakwakwosis* in three piles, smoked and ejected honey from his mouth over them and put them away. Yéshiwa had, in the meantime, made a *baho* similar to Shókhunyoma's and smoked over it. The only difference between the two *bahos* was that the one made by Shókhunyoma is a so-called male *baho*, the other a female. The latter has a facet‡ (*taiwa*, face) at the upper end, which is generally painted a light yellow-brown color, though sometimes it is painted white. Yéshiwa had also made four *nakwakwosis* and two

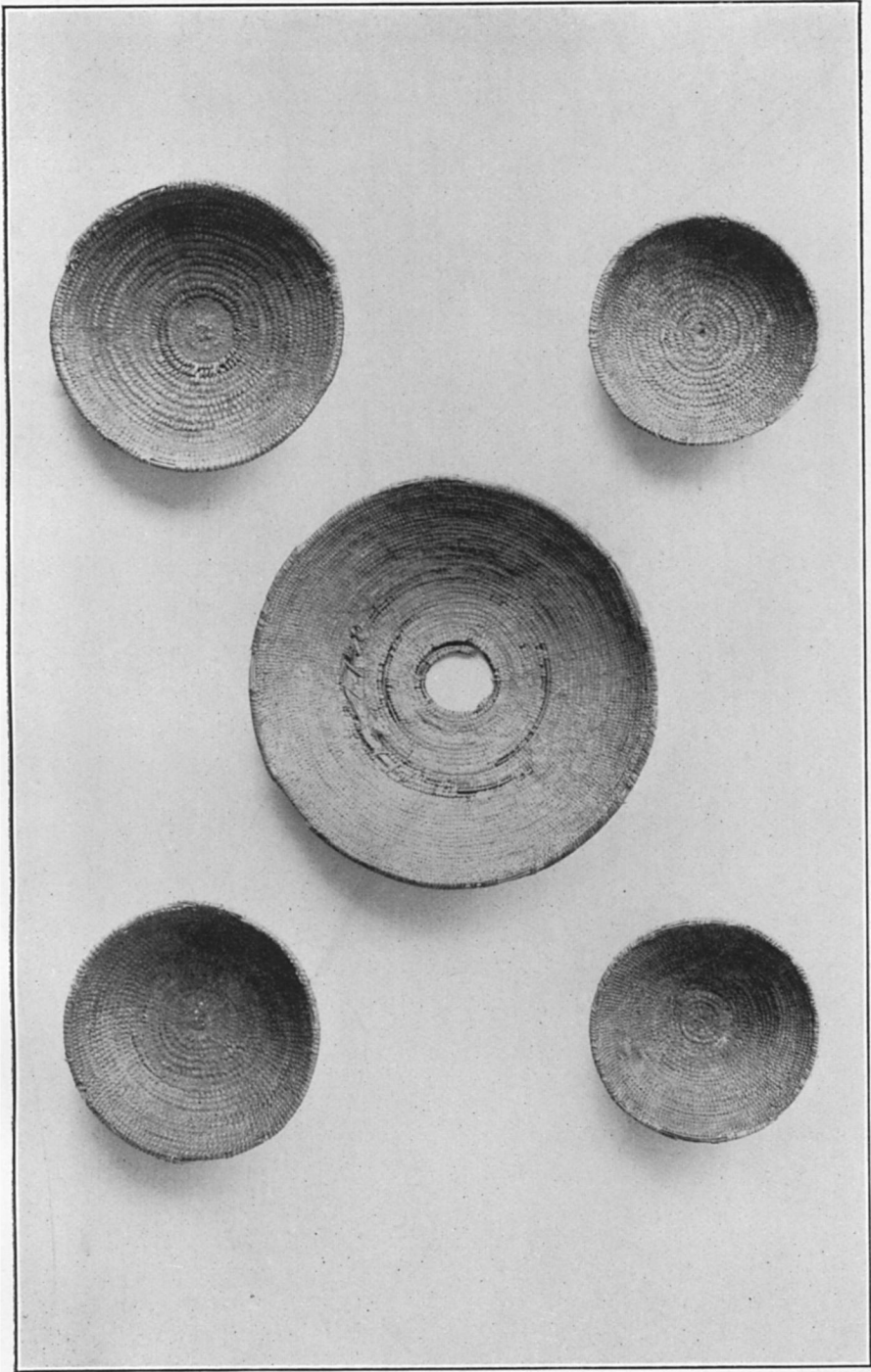
* This tray was used for the first time in 1897, the one formerly in use having been rejected, as, on account of its great age, it would no longer hold water. It passed into the possession of Mr. Voth, and is now in the Field Columbian Museum.

† The term applied to this act is *yóshiita*, meaning to clothe, which they also use in the fitting of the masks and in the ordinary clothing of the body.

‡ It is a curious fact that this marking of the facet indicating the female sex is the very last act performed in the manufacture of the *baho*. The yellowish brown color, which is generally used for painting the facet, is called *pavissa*, a yellow ochre obtained from the Marble Cañon when expeditions are sent there after salt, generally once a year. Concerning the method of procuring this ochre, one of the Oraibi priests states that prior to the removal of the ochre from the springs, two men disrobe, loosen their hair, and standing near the springs they join hands, one stoops down, deposits their prayer offerings in or near the spring and then reaches down to the bottom of the spring and removes the ochre. The object of the joining of the hands seems to be to hold the man from falling into the spring over which he bends. The latter is generally one who gets salt for the first time.

PL. VII. CEREMONIAL TRAYS.

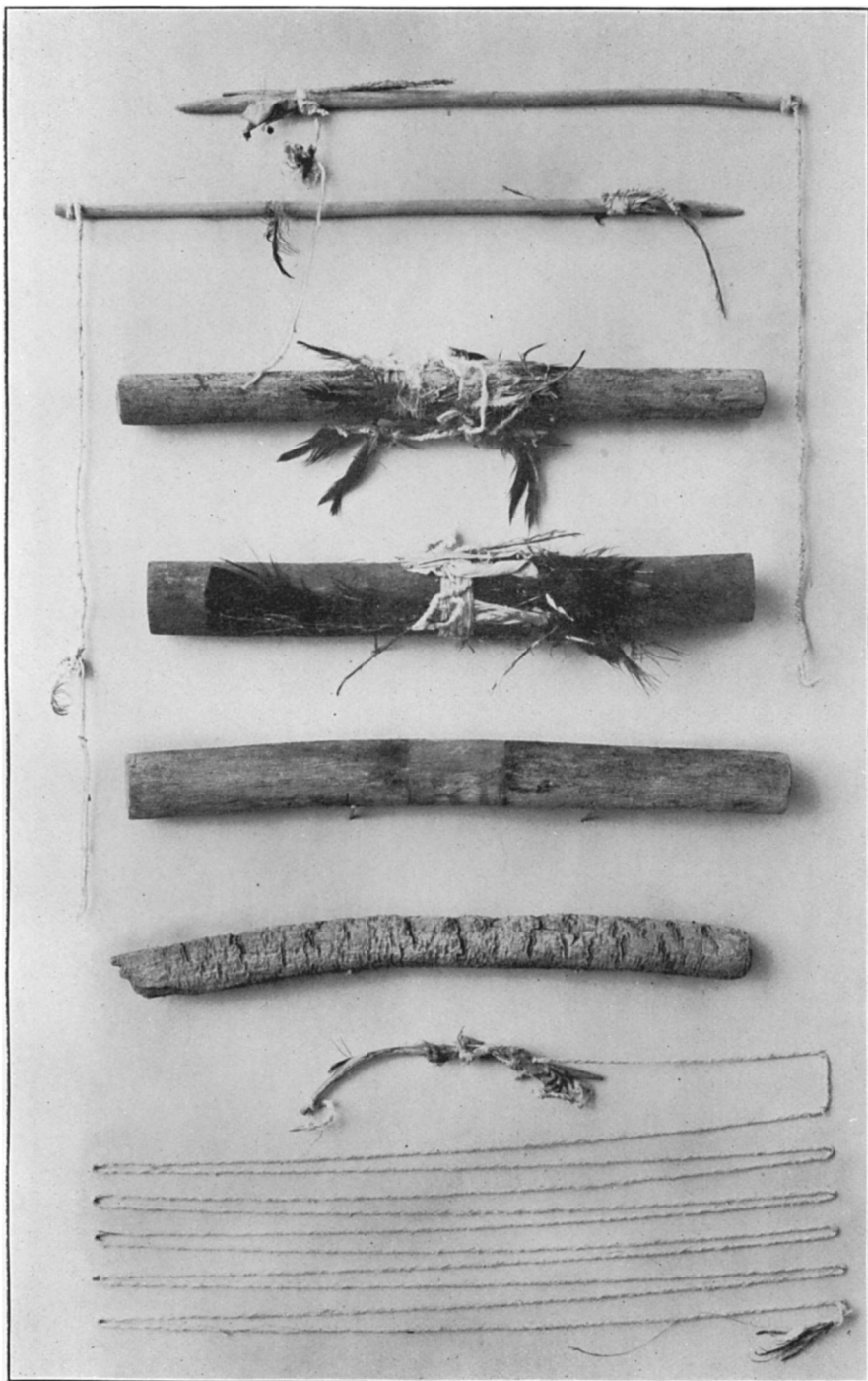
In the center the medicine tray, used in the war ceremony. Around it four trays, used in many ceremonies for throwing the water on the priests at the Soyalmána's house on the fourth day after the ceremony.



CEREMONIAL TRAYS.

PL. VIII. SOYAL *BAHOS*.

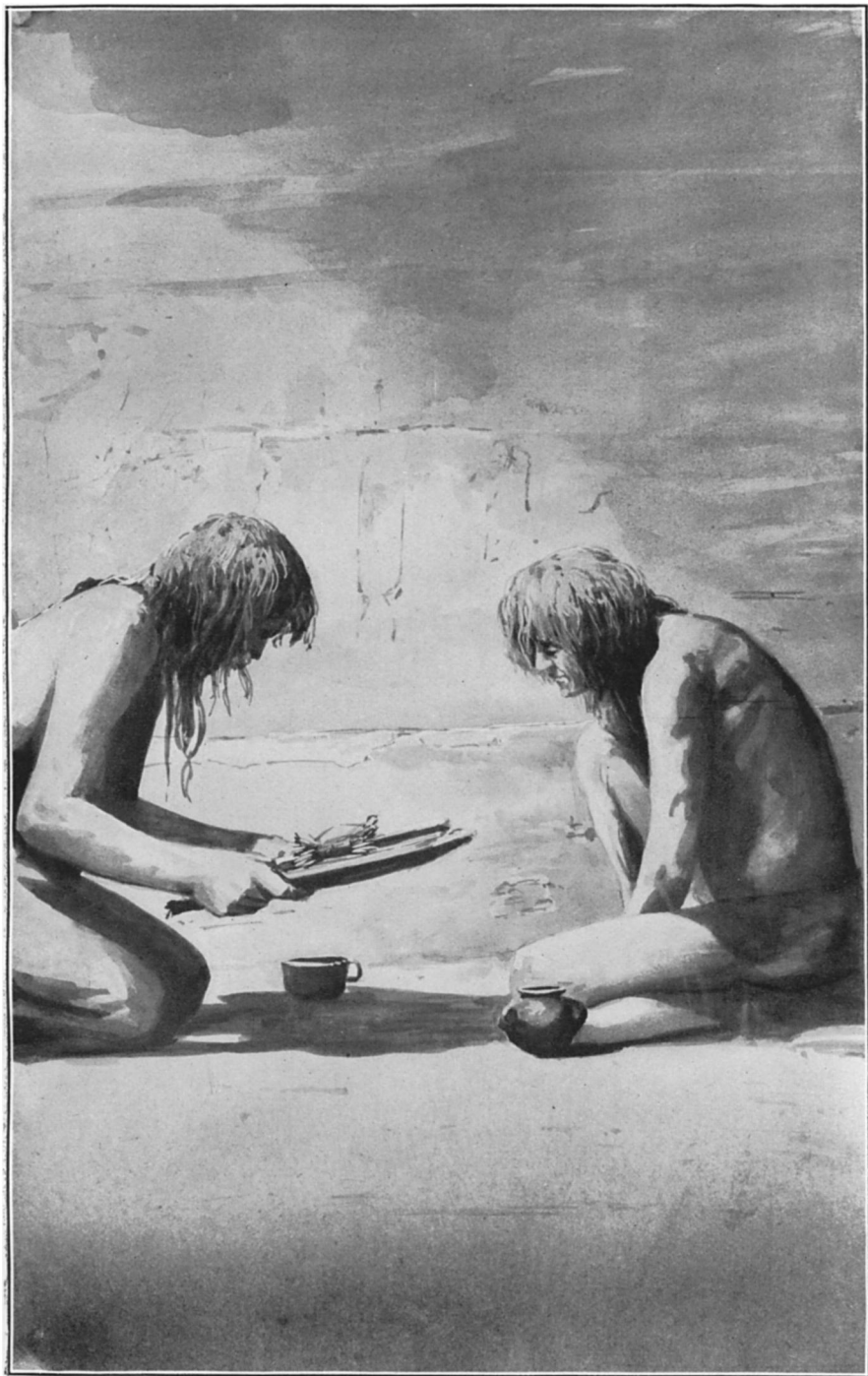
Various large *bahos* prepared by Shókhunyoma and Yéshiwa and deposited in the *Tawaki* (sun house) during the last night of the ceremony, where they were obtained after they had been lying there different lengths of time. The shrine contains very many which are in different stages of decay. At the bottom of the plate is shown one of the crooks, standing on the sandfield before the altar, to which a long *pühtavi* (roadmarker) is attached. These objects may be seen in the Hopi collection of the Field Columbian Museum.



SOYAL *BAHOS*.

PL. IX. CONSECRATING *BAHOS*.

Shókhunyoma and Yéshiwa consecrating the large *bahos*.



SHÓKHUNYOMA AND YÉSHIWA CONSECRATING THE LARGE *BAHOS*.

short *pühtavis*. In the meantime, the making of the *bahos* having been concluded, the latter swept up the *baho* refuse and carried it out in a blanket and threw it over the edge of the mesa.

While Yéshiwa was absent on this errand, Shókhunyoma got an old hatchet, an old blanket and a pointed stick and placed them on the floor. He put on the usual ceremonial kilt and placed the thick and the thin long *bahos*, with their points toward the north, on a flat tray, which he placed on the floor about five feet northwest of the fireplace. By the side of the tray he placed a tray of cornmeal and a honey pot and sat down on the north side of the tray, with Yéshiwa on the south side. He then took a handful of meal, prayed over it and put it on the *bahos*, then he took honey into his mouth and spat on the *baho* tray, and around and about himself into the air. Yéshiwa did the same. Shókhunyoma next got up and lighted a pipe* at the fireplace and returned to his former position. Both he and Yéshiwa engaged in silent smoking, profound silence being observed throughout the kiva. After smoking, Shókhunyoma bathed his hands in the cornmeal, held a little to his lips, prayed over it and put it on the tray. He took up the tray, sat in a kneeling position, waved the tray up and down and whispered a prayer lasting about twelve minutes. (See Pl. IX.) He handed the tray to Yéshiwa, who (in the meantime having bathed his hands in cornmeal) did the same and handed the tray back to Shókhunyoma, who put it down. Shókhunyoma again lit the pipe, Yéshiwa, in the meanwhile, having rubbed the meal from his hands on the tray. After both had smoked about eight minutes, they again spat honey on the tray and about themselves as before. Shókhunyoma wrapped the *bahos* and the meal in the old blanket, tied a carrying string around it and handed it with the hatchet and the pointed stick to Lomábuyaoma, who went to a place called *Sakwaska*, where he buried the *bahos*, and brought from there the white earth (kaolin) to be used later for various purposes in the ceremony. He returned about 2:45 P. M.

Shókhunyoma sent Talássyamtiwa with a *monwikuru*, or priest's netted gourd, after water, and he himself took a few *nakwakwosis*, which he had consecrated by smoking and spitting honey over them, and went out and deposited them somewhere south of the village, very likely at a *Katcin-kihu*. Yéshiwa also gathered up his *nakwakwosis* and left the kiva. On following him, in 1899, it was learned that he went to the shrine of the Kohkanwuhti (spider woman) at the south of the village and about half way down the mesa, where he

* This act in 1899 and 1900 was performed by Talássyamtiwa, who acted as Pipe Lighter throughout the ceremony.

deposited four of the *nakwakwosis*, first sprinkling cornmeal and uttering a prayer. Then he retraced his steps toward the village for a hundred feet or more, when he turned in toward the face of the precipice, and at a height of about four feet he removed a loose stone in the rock, disclosing a cavity about six inches square, into which, after sprinkling meal and praying, as before, he deposited the remaining two *nakwakwosis* on top of those of former years. The stone was replaced, prayer was again uttered and he returned to the kiva. Here followed an interval of about one hour's duration, during which time nothing of importance was done by members in general. Shókhunyoma, however, again took up the making of special *bahos*, to be used later in the ceremony.

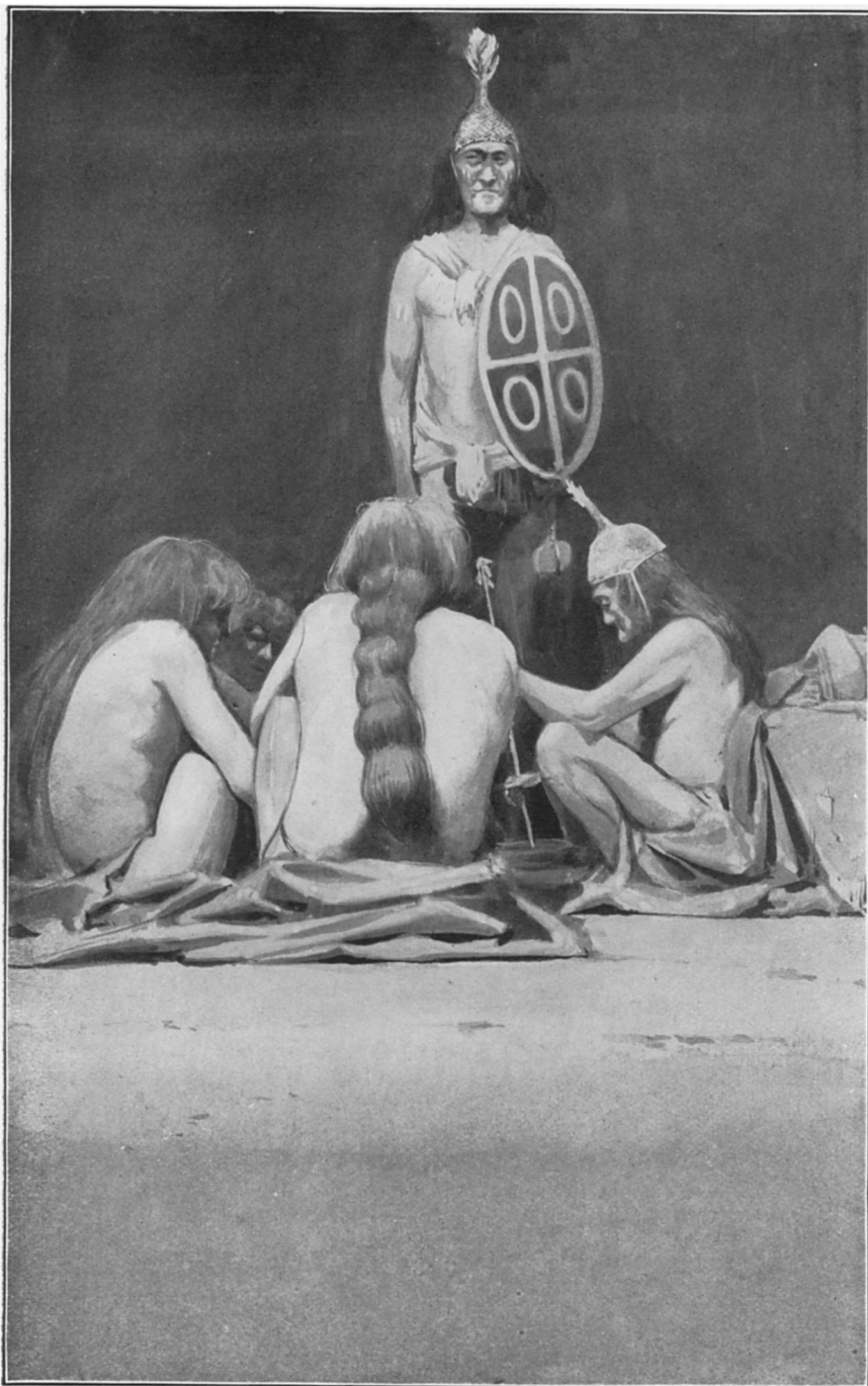
About 3:30 P. M. Koyónainiwa, after having made certain preparations for the coming ceremony, put fifteen or more pieces of various kinds of roots and two pieces of some light-colored stuff, which was probably *kovéndoma* (a special kind of kaolin used in various ceremonies), into a corn-husk, then sprinkled cornmeal on the floor in the northeast corner of the kiva from six directions, and in the center he placed a corn-husk ring, on which he placed the before mentioned tray, into which he sprinkled meal from the six directions. He next sprinkled a little meal on the floor to the six sides of the tray, and on the meal he put stones, at some places stone mountain lions (*tohopkos*), which he carefully selected from a pile that he had emptied out near by on the floor from an old bag.* To each object he now added a number of stones, bones, spear and arrow points, etc., and some he threw into the tray; he sprinkled meal into the tray as before. He next thrust into each pile a long black eagle wing feather, and poured the water that he had previously fetched from the spring from a large gourd into the bowl from the six directions, beginning of course with north. After this he took the pieces of root from the corn husk in his mouth, chewed them, dipping repeatedly water from the tray into his mouth, and emptying the contents of his mouth into the bowl.†

Talássyantiwa had in the meantime made three corn-husk cigarettes‡ and filled a cloud blower (*omarwtapi*) (see Pl. III, 1). Koy-

* In this selection of the stones there was an evident desire to group them by color according to the six directions, yellow for the north, green for the west, red for the south and white for the east, black for the above (northeast), and various colors for the below (southeast).

† The statement has been made by Lolólomai, and at a time and under circumstances when there was reason to believe that he told the truth, that among the things thrown into this bowl is a powder made of powdered human hearts, taken in former times from slain enemies. Others have said the same thing, among them old Taláskwaptiwa, though the latter added that he believed the supply of such powder was exhausted.

‡ For all these cigarettes and for all ceremonial smoking only native tobacco is, as a rule, used.



SOYAL PRIESTS.

PL. X. SOYAL PRIESTS.

Priests around the medicine tray in the war ceremony. The man standing is Koyónainiwa, the *Kalehtaka*, or warrior; the one holding the spear point *natsi* is Yéshiwa.

ónainiwa put some specular iron, *yalahaii*, into a corn husk and deposited it to the north side of the tray. He then brought his *natsi* and sat down on the banquette in the southeast side of the kiva. Tanákyeshtiwa squatted down before him, pulverized some whitish clay called *kovéndoma* in his hands, and wetting his fore and middle fingers rubbed them in the powder and made the typical *Pöokon* marks on the cheeks, chest, back, legs and arms of Koyónainiwa's body, and on the forehead he rubbed red mineral paint (*cūta*). He also made two marks on the soles of his feet. He then handed him the following objects in the order named, always waving them towards him from the six directions: a white corn ear, pair of moccasins, pair of ankle bands, knee bands, a buckskin bandoleer,* stone tomahawk, a shield, two caps, bow and arrows, and lastly the *natsi*. The bandoleer Koyónainiwa hung over his shoulder, the shield on his back, the tomahawk on his left arm, and one of the caps he placed on his head. The bandoleer contains dried entrails of enemies slain in former times. Finally, Tanákyeshtiwa rubbed over his nose the black powder *yalahaii* from the corn husk.

Thus dressed, Koyónainiwa sat down on the north and Yéshiwa on the east side of the medicine tray, and Koyónainiwa put the other cap on Yéshiwa's head and then sprinkled some meal into the tray from all directions, and handed some to Yéshiwa, whispering a few words to him. He then handed him the *natsi*, waving it from the six directions, which Yéshiwa placed into the tray with the arrow points up, and held it in that position with both hands during the entire ceremony. (See Pl. X.) All present now disrobed and sat down west and south of the tray, Shókhunyoma alone remaining in the northwest corner of the kiva carding cotton. Koyónainiwa, holding in his left hand the old bow, arrows and an old corn ear, sprinkled a line of meal over the *natsi* towards and up the ladder, returned and again threw a pinch towards the ladder. Then he sprinkled some specular iron (*yalahaii*) from the corn husk north from the tray along the corn-meal road towards the ladder and over the tray as before, and rubbed a little of it on the face and under the right eye of Yéshiwa. Talássyamtiwa now handed a cigarette to Koyónainiwa, who smoked four times; then he put the cigarette into Yéshiwa's mouth, who also smoked four times; then Koyónainiwa smoked again four times, blowing the smoke towards the *natsi*, and then some of those in the first row smoked (Taláskwaptiwa, Tobéhayoma, Tanákyeshtiwa, Qöyáyepitiwa and Tawákwaptiwa). A short prayer was uttered by Koyónainiwa

* The bandoleer, tomahawk, shield and bow and arrows show evidence of great antiquity. In 1893 a dressed panther skin was used instead of a buckskin.

and the *First Song* was sung, in which all participated.* Koyónainiwa put four cornmeal lines on the four kiva walls from a small tray containing finely ground cornmeal, and threw a little meal four times to the kiva roof above the medicine tray and on the floor. He held in his left hand during the ceremony his bow and arrows and an old white corn ear.

Second Song. Koyónainiwa threw a little cornmeal into the medicine tray from the north side and then on the stones that were lying on that side. He then did the same from the west and from the other four sides.

Third Song. Koyónainiwa threw a pinch of meal into the medicine tray from the north side, took the long black feather from that side and forcibly thrust it into the medicine tray, uttering as he did so, in a high-pitched voice, the word "pooh." He did the same with the five other feathers, each time first circling the feather over the stones in the tray. He then withdrew the six feathers from the tray, handed them to Taláskwaptiwa, who tied them into a bundle and returned them to Koyónainiwa, who beat time with them during the remainder of the ceremony.

Fourth Song. Koyónainiwa poured some water into the tray and took all six feathers and beat time with them, dipping them into the water and sprinkling occasionally. He then halloed into the bowl very loudly: "Haih, aih, aih, hai, hai." He then took the feathers into his left hand and stirred the stones and water in the tray with the right, and sprinkled with the fingers. All this he did six times, each time putting a little cornmeal into the tray before he did the stirring.

Fifth Song. Tanákyeshtiwa† dipped some water from the medicine tray with a shell and with it wet the clay which had been placed near the bowl. He then took a small lump in one hand and smeared a little on the chest and back of each one present; on his own body he made additional marks on the upper and lower arms and legs. Lolúloomai came in during this song, disrobed, combed his hair and then smoked.

Sixth Song. Talásyamtiwa lighted the cloud blower and handed it to Koyónainiwa, who blew smoke over the medicine tray and then returned the pipe to Talásyamtiwa. He then asperged occasionally and also went up the ladder, spat honey and asperged out of the hatchway.

* During the singing Shókhunyoma ceased working. Lolúloomai was absent, having gone after wood for the fire. The singing began about 4 o'clock P. M.

† In 1889 this office was performed by Lomáboyoma, the son of Lolúloomai.

Seventh Song. Koyónainiwa and Tanákyeshtiwa* stood up, Koyónainiwa on the north, Tanákyeshtiwa on the south side of the medicine tray. The first put the corn ear which he had been holding in his hand behind his belt, fastened the shield to his left arm, took the tomahawk in his right hand. The latter took an old stone spear point from the medicine tray into his right hand, and in his left he held a bunch of feathers prepared by Koyónainiwa during the afternoon, and both then danced or stepped with a wagging motion from one foot to the other. Tanákyeshtiwa feigned to stab Koyónainiwa, the latter holding the shield in front of himself for protection. Yéshiwa in the meantime remained in the same position, holding the *natsi* in the tray with both hands. The song grew wilder and wilder and all at once both stooping down Koyónainiwa beat the floor with the edge of the shield, at the same time striking the tomahawk against the shield; Tanákyeshtiwa struck the shield with the spear point which he held in his hand and all present yelled vociferously. This was repeated six times. It was evidently a war ceremony and this was the war cry. Then they sat down and Talássyamtiwa handed the corn-husk cigarette to Koyónainiwa and he and Yéshiwa smoked, Koyónainiwa holding the cigarette to Yéshiwa's mouth, as the latter still held the *natsi* with both hands. Some of the others then smoked also.

Eighth Song. Koyónainiwa beat time with the feathers and asperged occasionally. Some also smoked, exchanging terms of relation: Koyónainiwa calling Yéshiwa "*Iwawa*," my elder brother; Yéshiwa replying "*Itopko*," my younger brother.

Ninth Song. When it is all over, all say "*kwa-kwai*," thanks. Koyónainiwa asperged repeatedly. A third cigarette was smoked by Koyónainiwa and Yéshiwa alternately. As Yéshiwa still held the *natsi* in the tray, Koyónainiwa again put the cigarette to his lips three times. Then each man in the first row smoked four puffs, blowing the smoke toward the *natsi*. Koyónainiwa uttered a prayer, took off Yéshiwa's cap, relieved him of the *natsi*, and rubbed it and Yéshiwa's arms and shoulders, dipping his hand first into the medicine tray. He then took off his own cap, dipped water to his lips from the medicine tray with various stones, bones or shells, holding them to his heart before replacing them. All then drank of the medicine water, in the same manner, some with shells, some with the hand, some dipping in only stones and sucking on them and then holding them to their hearts, to make, as they say, their heart strong. Each one retained

* In 1899 this part was taken by Lomáboyaoma.

a little water in his mouth, took a pinch of the clay remaining on the floor and went to his house, where he wet the clay and rubbed a little on the breast, back and upper and lower limbs of each member of his family. Koyónainiwa, in the meanwhile having removed his war paraphernalia, also drank some water, put away the tray, etc., and then went to his and his children's homes, where he also applied the clay to the bodies of the inmates as already stated. The members returned with food to the kiva, where they ate supper. The early evening hours were spent in practicing Katsina songs.

FOURTH DAY, *Continued* (Evening Ceremonies).

During the early part of this evening most of the men are usually practicing some Katsina dance and songs. Some have turtle rattles on their right legs and gourd rattles in their right hands. None wear masks nor any other Katsina costume, and all are usually barefooted. This practicing lasts about an hour.

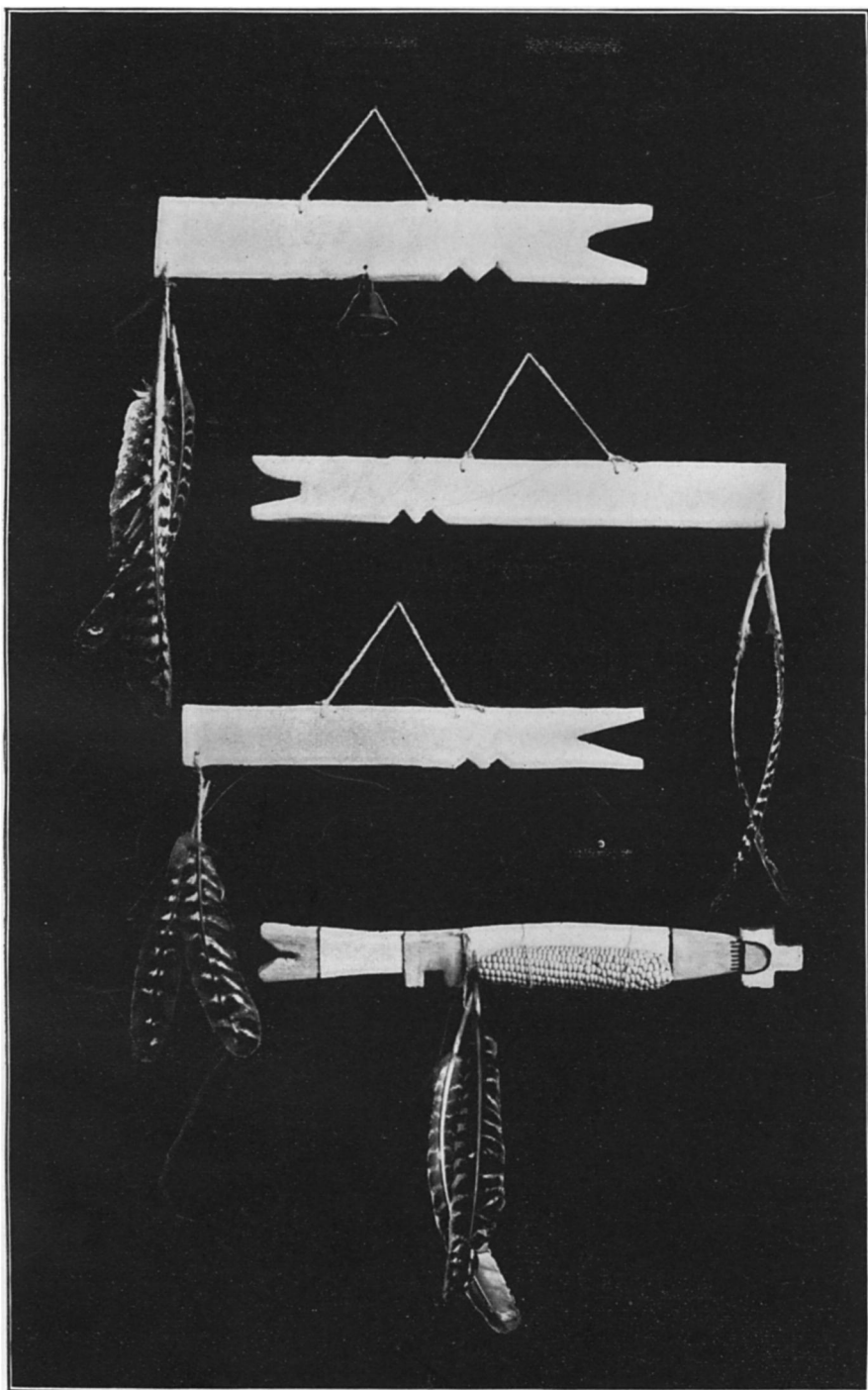
At about 9:30 some altar paraphernalia was brought in. Among this were two wooden *tokwis* (cones), six inches high and three inches wide at the base, and two pointed sticks ten inches long, to the top of which were tied numerous hawk feathers, four small bunches of the same kind of feathers hanging downward. These objects are called *mashaata* (wings). Shókhun̄yoma put a feather into the top of each of the cones. Lolúloomai put on his ceremonial kilt and daubed his shoulders, forearms, legs (below the knee), hands, feet, a small band above the knees and his hair with white kaolin. All present crushed a small piece of a certain herb between their teeth, spat it into their hands and rubbed their bodies with the hands. In meanwhile two members of the *Kwan* (Agave) Fraternity and one of the *Ahl* or Horn Fraternity had arrived and sat down outside, south of the kiva, keeping watch that no stranger enters the kiva; they had on their usual clothes but held in their hands their *monkoho** (chief's staff). (See Pl. XI.)

Koyónainiwa had put on his war costume again and was sitting in the northeast corner of the elevated portion of the kiva. By his side in the southeast corner of the deeper portion of the kiva was a pile of moist sand, which had been made during the evening for use in the succeeding ceremonies. All the men sat on the floor on the east, north and west sides of the deeper portion of the kiva.

*Every member of the Agave and Horn Society, the *Kikmon̄we* ("Houses Chief,") Cryer, *Aholi* and *Áototo*, Katsina and a few other persons have a *monkoho*. This is made for them by their sponsor when they are initiated. It is their badge of office, is considered very sacred and is buried with them.

PL. XI. *MONKOHOS.*

Monkohos of the watchers at the Ponovi kiva, who guard the kiva while night ceremonies take place in the kiva. The upper three belong to members of the *Kwan* (Agave), the last one to a member of the *Ahl* (Horn) fraternity.



MONKOHOS.

Lolúloomai now took a tray with cornmeal, the two *tokwis* and a small old *piwani* (weasel) skin about ten inches long and about two inches wide. Stepping to the east side of the ladder he uttered a prayer, laid the skin on the aforementioned sand pile, and then drew a line of cornmeal from this pile of sand diagonally across and within a few feet of the northwest corner of the deeper portion of the kiva; from there straight southward to within about four feet of the elevated portion, where he put down one of the *tokwis*; thence he ran the meal line at a right angle eastward until it joined the diagonal line; at the juncture of these two lines he put down the other *tokwi* and then sat down near the northwest corner of the kiva. Talásmöniwa, who shortly before had prepared six cigarettes of corn-husk and native tobacco, handed one of these to Lolúloomai, one to Koyónainiwa and one he took out to the three watchers, Lolúloomai's cigarette making the circuit. All smoked for about eight minutes and then sang a number of songs which Taláskwaptiwa and Tobéhoyoma accompanied with gourd rattles. The singing commenced at about half-past ten and ended at about midnight. Lolúloomai then went out but soon returned. Talásmöniwa handed one of the three remaining cigarettes to Koyónainiwa, the other two to the men, to whom was not seen, but in all probability one was given to Lolúloomai, the other to either Shókhunyoma, Yéshiwa or Taláskwaptiwa. None was this time taken to the watchers outside. All smoked about five minutes, then some one uttered a short prayer, upon which Lolúloomai took the small skin from the sand pile, picked up the two *tokwis* and took all these objects to the northwest corner of the kiva. Picking up the two before-mentioned hawk *mashaata* (wings), he went to the east side of the ladder and waved them for a few minutes up and down, to a song which was sung in a low humming tone by all present. He then went from right to left along the whole line of singers touching with the *mashaata* the feet of each singer. Having touched the last one, who sat in the southwest corner of the kiva, he stepped to the west side of the ladder, waved the *mashaata* up and down to the same song again, and then went along the line of singers from left to right, drawing the *mashaata* across their knees. He then repeated the act, going from right to left, touching the shoulders of the men. Going back again he touched the faces; returning again he touched the apex of the head of each participant, whereupon he carried the *mashaata* to the northwest corner of the kiva and sat down. All spat into their hands and rubbed their arms, legs and bodies. This ended the ceremony. Síletstiwa swept the kiva floor and Shókhunyoma took in the *natsi*. All retired for the night, sleeping of course in the kiva.

FIFTH DAY, *Nalöshtala* (Fourth Day).

About an hour before sunrise all the men from the *Ponovi* kiva went to a rock about half way down the mesa southeast of the village. Here each one sprinkled a pinch of meal towards the east, whereupon Koyónainiwa touched the breast of every man as he turned to go back with the spear point *natsi* and Tanákyeshtiwa with the hawk *mashaata* (wings). This sprinkling of cornmeal towards the east at early dawn is called "*kuywato*" and is performed in almost all Hopi ceremonies. The rite was performed in the same manner on the three succeeding mornings but was observed only this one time.

Fasting begins on this day in all the kivas except the *Kwan* kiva. Some claim that the men in the *Wikolapi* also do not fast, but that was not observed. No meat or salted food is eaten on this and the following three days. The leaders in the *Ponovi* kiva fast all day, eating only one meal late in the evening.*

Shókhunyoma makes the round of the kivas early in the morning, putting up a *natsi* at every participating kiva where he has not already done so. This consists of one stick just like the four sticks forming the *natsi* at the *Ponovi* kiva, only a few inches shorter.† At the *Ponovi* kiva were noticed for the first time the two *mashaata* standing outside with the *Soyal natsi*.

On this day the men begin to assemble in the participating kivas except in the *Kwan*, *Nashabe* and *Tao* kivas, where they are supposed to assemble on the same day as those in the *Ponovi*. All eat and sleep in their respective kivas, and the time is spent, up to the eighth day, in carding and spinning of cotton for use later on, smoking, etc.

Early in the morning the altar paraphernalia had been brought into the kiva. During the day a good deal of cotton twine was spun (see Pl. XIX a.), to be used later in the manufacture of *bahos*. Smoking was indulged in frequently, moccasins were repaired, etc.

Shókhunyoma finished, among other things, the sixteen short single *bahos* on which he had worked on previous days, also a number of longer *bahos*. All were made of thin sticks, and were used later on. They differed from most of the other *bahos* in having only *kuña*

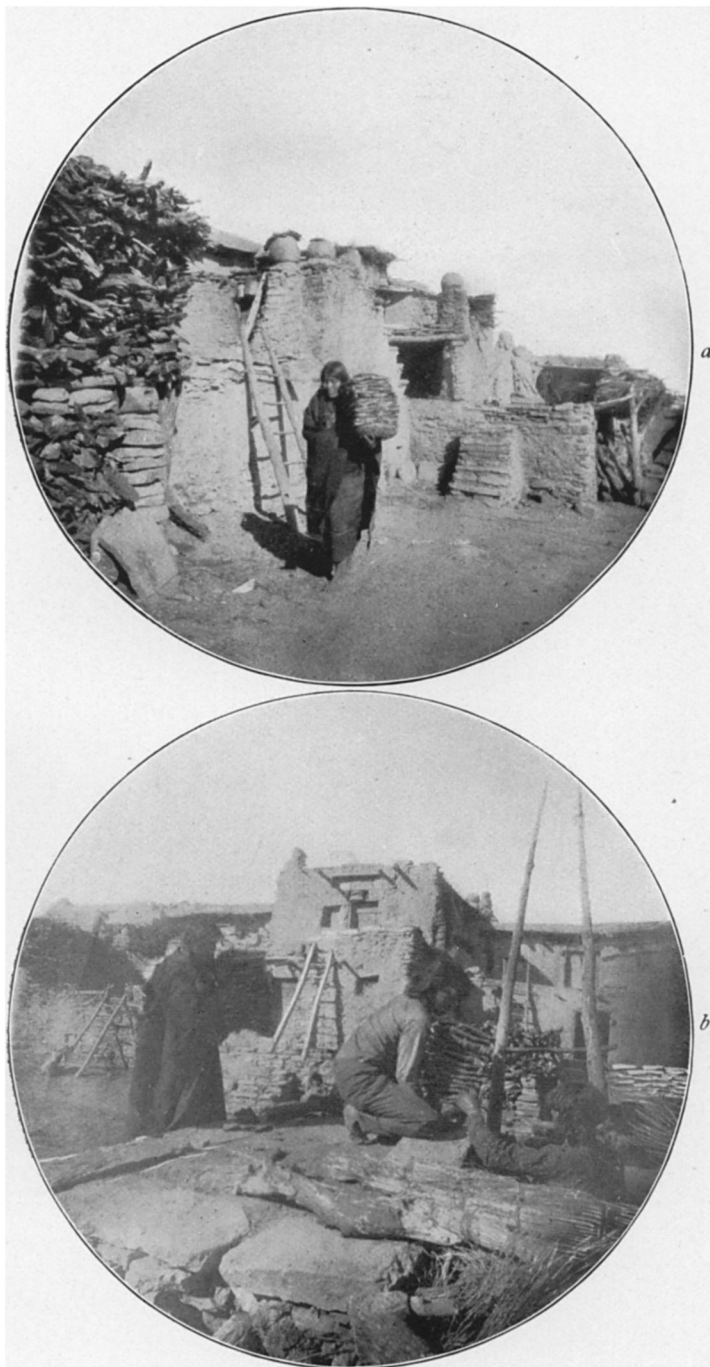
*Such fasting takes place in nearly all Hopi ceremonies and this late meal is brought to the kiva on four large trays, containing *piki*, on four small ones, containing a kind of mush, made of cornmeal and water, and in four small bowls containing a dish of which beans form the principal ingredient. This set of twelve vessels is used for this purpose only. (See Pls. XII and XIII).

†The *natsi* at the *Kwan* kiva differed from the others. It consisted of a bent stick to which were fastened six feathers, representing the six world-quarters. For the north a *sikatsi* (fly catcher or warbler) feather (yellow); for the west a *choro* (bluebird) feather (blue); for the south a *karro* (parrot) feather (red); for the east a *posiwuu* (magpie) feather (black and white); for the northeast (above) an *asya* (hepatic tanager) feather (black), and for the southwest (below) a *toposhkwa* (unidentified) feather, representing different colors.

PL. XII. *PIKI* BREAD.

a. A woman carrying an armful of *piki*, the Hopi bread, from one house to another.

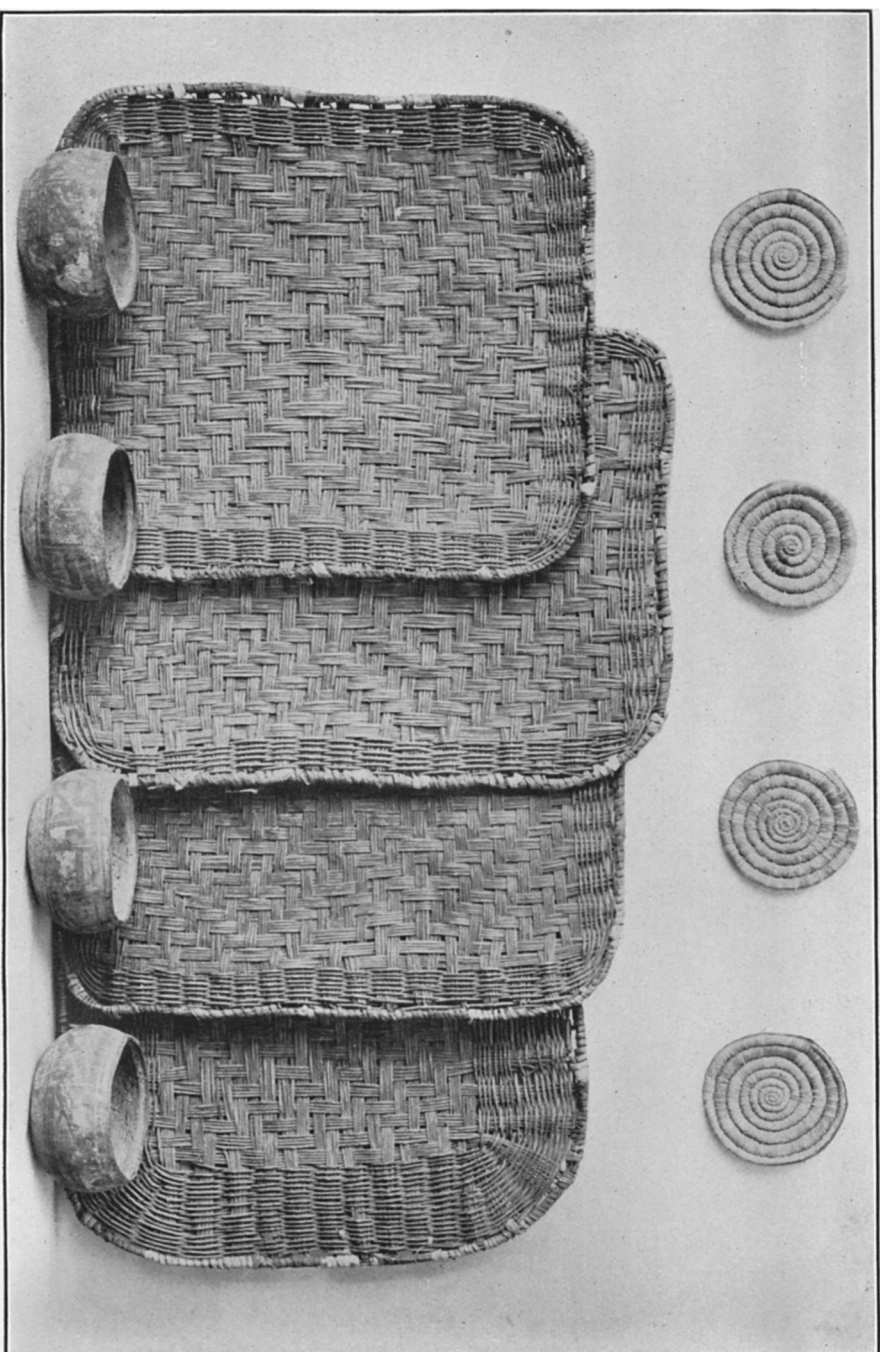
b. A man handing a pile of *piki* into a kiva.



PIKI BREAD.

PL. XIII. CEREMONIAL FOOD CONTAINERS.

Set of food containers (*nakwahyipi*) in which food is taken into the kiva for the priests, who have fasted all day and then partake of a meal late in the evening. The large trays are for *piki*, the small ones for a kind of mush made of cornmeal, and the bowls for stew. None of this food ever contains salt. These trays and bowls are used ceremonially only.



CEREMONIAL FOOD CONTAINERS.

(*Artemisia frigida*) tied to them, instead of this herb and another named *maövi* (*Ghutteriza enthamiæ*), and a bluebird feather *nakwak-wosi* instead of the usual eagle, hawk, turkey or duck feather.

A man belonging to the Sand clan was sent after some moist sand, which was piled up in the southeast corner of the deeper portion of the kiva, and then cornmeal was sprinkled over it.

In the early part of the day some of the men* had made four bunches of ten or twelve corn-husk packets, each packet being about four inches long and one inch thick at its longest diameter. These were called *möciata*, and were said to contain various kinds of seeds and small pieces of various herbs and grasses. Other men, but especially Tanákyeshtiwa, made eight artificial blossoms, to be tied to a certain screen, which was used in a ceremony later on (see Pl. XXVIII). These blossoms consisted of a round piece of wood about one and one-half inches long and three-quarters of an inch in diameter. Into this several thin sticks were fastened† and the spaces between the sticks were filled up with twine, which was wound from one stick to the other.‡ On the obverse side the sections between the sticks were painted in different colors; on the reverse side a line drawing of either a cornstalk, watermelon, squash, cloud, etc., was made in each section. These line drawings were noticed in the 1899 ceremony only, but it is more than probable that they were made on other occasions as well.

Certain clay pedestals were also made on this day, to be used later in connection with the altar.

FIFTH DAY, NIGHT CEREMONIES.

Shókhunyoma had spent the greater part of the day, whether working or not, in the northwest corner of the kiva, Yéshiwa in the northeast corner and Taláhyoma on the east banquette. In the evening a good deal of singing was done by the men on the elevated portion of the kiva, where they were spinning. At about 9:45 a number of the men again, as on the previous evening, tied turtle rattles to their right leg, took a Katcina gourd rattle in their right hand and danced various Katcina dances, accompanying them with Katcina songs, mostly those of the *Maalo*|| Katcina, in the deeper part of the kiva.

*In 1899 they were made by Talássyamiwa (Coyote clan), Tobéyeshtiwa (Coyote clan), Towanintiwa (Parrot clan) and Massaveima (Rabbit or Tobacco clan).

†These sticks are made from hooks on the fruits or pods of a plant called *Tomoala* (*Martýnia proboscidea*, Miller). These hooks are said to have been formerly tied to certain *bahos*, and, in fact, it is stated that in case of great drought they are still so used. The Shumopovis also still use them. They are claimed to have special influence over rain clouds.

‡In 1897 these blossoms had four points, as seen in the illustration; in 1899, six.

||In other years those of other Katcinas.

Only about four or five of the leaders participated. None had on a mask or a Katsina costume, as they were simply practicing for future dances. This practice lasted about half an hour, after which the dancers hung up their rattles and sat down.

Taláskwaptiwa at once filled the *omarwtapi* and placed it on the north banquette. Talássyamtiwa made six cigarettes of pieces of corn husk and native tobacco, the length of the cigarette being determined by the width of his four fingers. Some one swept the kiva, Lolúloomai and Taláhoyoma put on their kilts, the first also trying a bone whistle which imitates the screeching of a hawk, and which was very extensively used in the ceremony that was to follow. Koyónainiwa, dressed in the same costume that he wore in the afternoon, was sitting in the southeast corner of the elevated portion of the kiva, close to the pile of moist sand which had been thrown up on the previous day in the corner of the deeper portion. Soon some one threw a small sprig of a cedar (?) branch into the kiva, of which everyone crushed a small piece between his teeth, spat it into his hands and then rubbed his body with both hands.

At about 10:30 P. M., Taláhoyoma, who had left the kiva shortly before, re-entered, being followed by three women, Punñámönsi, Honánmana and Nacínönsi.* The first two wore an *atöe*, the latter a *tóhi* and knotted belt over their usual dress. All three held a white corn ear, and sprinkled cornmeal on the sand pile. Nacínönsi and Punñámönsi were seated on the east banquette, Honánmana on a stone and blankets in the south part of the kiva. Kiwanbeñoma now gave to each woman a small piece of the cedar (?) sprig mentioned before, and Koyónainiwa took some object, probably a piece of a root, from his medicine tray, which was standing on the banquette, and put it into the women's mouths.

Taláhoyoma now took the two *tokwis*, the small skin from the sand pile and some cornmeal, stood south of the ladder, uttered a short prayer, threw a pinch of meal toward the hatchway and another on the sand pile, laid the skin on the latter, and then sprinkled a line of cornmeal and placed the two *tokwis* on the kiva floor in exactly the same manner as Lolúloomai had done on the previous evening; he then sat down. Sikàmöniwa handed a cigarette to Koyónainiwa, another to the watchers outside, a third to one of the leaders, probably Shókhunyoma, or Lolúloomai. All smoked for a few minutes, whereupon Taláhoyoma left the kiva, holding in his hands four cornmeal balls about two inches in diameter. By whom these balls had been made

*The first is now acting as *Soyalmana*. The other two had been acting in that same capacity in former years. This mana changes every four years.



BOW PRIEST.

PL. XIV. BOW PRIEST.

Hawk Man as he appears in the night ceremonies. Protruding from the knotted belt (*wokókwáwa*) are seen the two *mashaata* (wings) mentioned in connection with the night ceremonies.

was not learned, but it is believed by Yéshiwa. All waited in silence. Suddenly a screeching sound was heard outside as that of a hawk. It was made by Taláhoiyoma, who was answered by the same sound by Lolúloimai from the kiva. This sound was produced by a small bone instrument which was entirely concealed in the mouth. The women said "*Yunya*" (come in.) In a few minutes the same sound was heard closer by, and was answered in the same manner. Taláhoiyoma now entered the kiva, holding in his hands the two hawk wings described before. (For costume of the Hawk Man see Pl. XIV.) It was now nearly 11 o'clock at night. Squatting down on the elevated portion of the kiva east of the ladder, facing northward, Taláhoiyoma took a *mashaata* in each hand, screeched, and then, as the singing and rattling commenced, waved the wings vigorously backward and forward to the time of the singing, often slowly raising them with a quivering movement after a forcible thrust forward, and occasionally ejecting the screeching sound. In a few minutes he placed the points of the *mashaata* on the floor, turned his face, while still remaining in that squatting position, toward the west, raised the *mashaata* slowly upward with a vibrating motion, screeched and again accompanied the singing with the forward and backward motion of the *mashaata*. This same performance he then repeated toward the south and the east, each lasting several minutes, after which the song stopped, the women saying "*Askwali*" (thanks). Another song was soon commenced, during which Taláhoiyoma descended into the deeper portion of the kiva, went around the first cone once and then slowly stepped along the diagonal line of cornmeal, always waving the two *mashaata* to the time of the music. Arriving at the end of the line (near the northwest corner of the kiva) he placed the two *mashaata* on the floor and left the kiva. He returned in a few minutes and squatted down before one of the leaders, who handed him something. Just who and what it was could not be ascertained. It is thought that he had forgotten to take some cornmeal with him, which Lolúloimai or Shókhunyoma now handed him. Outside he sprinkled a line of meal from a point about ten yards north of the kiva to the hatchway. He then did the same from the west, south, east, southwest and southeast sides.* Attention is here drawn to the fact that the last named line is sprinkled from the southeast instead of the northeast, as is the case in almost all Hopi ceremonies.† Having completed these lines, Taláhoiyoma stood at the far end of the southeast line and screeched.

*As subsequent investigation showed, these lines had been made in the same manner by Taláhoiyoma when he was acting the part of the Hawk priest outside of the kiva shortly before.

†A similar irregularity was once observed by Mr. Voth in a ceremony of the *K'wan* fraternity.

Lolúloomai answered by the same sound from the kiva, and the women said "*Yunyaa*" (come in). Approaching close to the kiva Taláhoiyoma screeched again, and the same response came from the kiva. He then entered, was sprinkled with cornmeal by the two women, went to the two *mashaata*, which were still lying on the floor, sprinkled meal on them and commenced raising and lowering his feet in very rapid succession, which caused a constant jingling of the bells on his leg. After screeching again, he picked up the *mashaata* and changed the manner of the dance. He forcibly put down one foot, raised the other one very slowly, then put that down forcibly, etc. While he was doing this he slowly raised the *mashaata* from about his knees to above his head, always keeping them in a quivering motion. Thus he slowly advanced, screeching at short intervals, along the meal line from the place which he had left, moving toward the corner near the elevated portion of the kiva, where one of the *tokwis* (cones) stood, and where the meal line turned at a right angle toward the east. Arriving at the *tokwi* he jumped over it from west to east, then back and then east again, and moved on as before. Arriving at the other *tokwi*, at the juncture of the east, west and diagonal lines, he jumped over it in the same manner as over the other, and proceeded along the diagonal line to the place of starting. Here he laid down the *mashaata*, the singing ceased, the women saying *Askwali*.

In a few minutes the Hawk priest, facing toward the north, began to screech again, stepping very rapidly but remaining at the same spot, and at once another song was commenced. Turning his face toward the south he again screeched, moved his hands up and down, turned toward the north, again to the south, screeched, waved his hands up and down and grabbed, with a swooping downward motion of the left hand, the *mashaata* lying on the opposite (east) side in front of him. He then repeated this motion with the right hand, feigning to grasp the other *mashaata*. Repeating this same motion a second time, he picked it up. With every downward move of the hand he ejected a number of shrill, screeching sounds in short succession. Having picked up the second *mashaata*, he raised both of them up and down three times, and turned toward the north again, then south, screeched, raising and lowering the *mashaata* in his hands as before, turned to the north and again to the south, but now twirled the *mashaata* in the right hand quickly from right to left for a few seconds, raising it with a sweeping motion upward. This he did four times,* keeping up the screeching sound. This twirling and upward

*On one occasion the wing was twirled and raised once the first, twice the second, three times the third and four times the fourth time.

motion with the *mashaata* he repeated three times, always first turning towards the north for a few minutes. After the fourth time he thrust the *mashaata* behind his belt, raised and lowered both arms three times, as a bird would flap its wings, the third time swooping down toward the floor as if trying to pick up a bow, which someone had in the meanwhile quietly placed on the floor, by his right hand. This he did in all six times, picking up the bow with his left hand the sixth time. He repeated the same motion twice and picked up, with his right hand, an arrow which had been placed on the floor at his left side. Turning north he screeched, held the bow and arrow as if ready to shoot, pointing it to the north at various angles, and sweeping it several times between the two cardinal points, north and west. (See Pl. XIV.) He then turned toward the west, repeated the same performance, but now sweeping the bow occasionally from west to south. In a few minutes he turned to the south, again to the east, repeated the same performance, always waving the bow occasionally toward the next cardinal point. Then taking the bow in the left hand, the arrow in the right, he once more turned toward the north, danced a few minutes, swung around toward the south, swooped down, passed the bow and arrow from behind between his feet, laying the arrow also into the left hand, then grasped both with his right hand from the front side, and placed them on the floor. By this last performance the exhausting, rapid, trampling, stepping dance, which he, the Hawk priest, had kept up since he came into the kiva was, for the first time, interrupted for a few minutes. It was resumed, however, at once as soon as he took the two *mashaata* from behind his belt, turned north again and then south, and then put them down. The women said *Askwali* and he left the kiva.

After a recess of a few minutes Lolúloomai, this time being entirely nude except the breech cloth, took some cornmeal, left the kiva, renewed the cornmeal lines from the north, west, south, east, south-west and southeast, and took a position on the last named line about ten feet from the kiva, and screeched everything exactly as Talá-hoyoma had done before. Having been answered from the kiva, he took a position closer to the kiva and, upon the screeching having been repeated from the inside, entered the kiva. Here the two *tokwis* had, in the meanwhile, been removed from the kiva floor. Taking up the two *mashaata* he slowly moved around, describing a square, in a deeper portion of the kiva, sometimes stepping slowly, sometimes tramping very rapidly, in the latter case backward and forward. The two *mashaata* he held in his hands, sometimes holding them over his

breast or to his head, at other times flopping them up and down as a bird would flap its wings, and then laying them over the back side of his hips, as if imitating the folding of a bird's wings. When he flopped the *mashaata* and performed the rapid, tramping motions, he usually screeched. During all these performances the *Soyalmana*, dressed in the white ceremonial robe (*tóihí*), kept close to his heels, imitating all his motions, but holding a white corn ear instead of the *mashaata*. Suddenly the *Soyalmana* sat, or rather dropped down, near her seat as if exhausted. Lolúloomai danced around the circuit once more, then placed the *mashaata* on the floor, whereupon the *Soyalmana* resumed her usual place on the banquette.

After an interval of a few minutes Lolúloomai again picked up the *mashaata*, squatted down near the northwest corner of the kiva and, waving the *mashaata* vigorously backward and forward, worked his way slowly toward the sand pile in the southeast corner of the deeper portion of the kiva, screeching at short intervals and keeping his eyes constantly fixed on the sand pile. All present were singing. Having arrived at the sand pile, he thrust the *mashaata* forcibly into it, continued the motions with empty hands, and soon again grasped the *mashaata*. Walking over to the *Soyalmana* in a stooping position and putting the *mashaata* one after the other on the floor before himself, he squatted down before her, screeched and worked the *mashaata* up and down with a quivering motion, one on each side of the *Soyalmana*, and touching her with them on the feet, knees, shoulders and head. Then moving them slowly downward he touched the same portions of his body but in a reverse order, worked his way back again to the sand pile, repeated the same performance there as before, walked back to the Mana in the same "on-all-fours" position, and there repeated the same performance as before. He returned to the sand pile, back to the Mana, again to the sand pile, again back to the Mana and once more to the sand pile, whereupon the performance and also the singing ceased. Another song was commenced, and in a few minutes Lolúloomai again worked his way in a squatting position from the northwest corner of the deeper portion of the kiva towards the sand pile, waving the *mashaata* and screeching as before. When he got near the sand pile he increased his pace, screeched more vigorously and snatched from Koyónainiwa with his teeth an old small skin which the latter had been waving towards him above the sand pile. The skin was said to be that of a *piwani* and seemed to be about the size of a weasel skin, although it could not be identified.*

* The Hopi say the *piwani* (which seems to be no other than the weasel) is very quick, and when chased into a hole, will work its way through the ground and "get out" at some other place

Holding the skin between his teeth, Lolúloomai worked his way back in the same manner to the northwest corner of the kiva, where Shókhunyoma took the skin from him, whereupon the song stopped, the women saying "*Askwali.*"

Lolúloomai at once resumed his performances, squatting down in the north part of the kiva facing towards the north. He held a *mashaata* in each hand with the wooden points on the floor, and Tobéhoyoma, kneeling before him, blew smoke towards and on him from the cloud blower.

Lolúloomai screeched, arose, another song was intoned, the *Soyal-mana* joined and followed him in the same manner as described before, and both soon slowly worked their way to the east side of the ladder and left the kiva. Outside they were met by Yéshiwa, who stood on the east side of the kiva. Lolúloomai handed him the *mashaata* and re-entered the kiva. Yéshiwa at once renewed the six cornmeal lines around the kiva that Lolúloomai had previously made, took a position on the further end of the line, leading from the southeast corner of the kiva, screeched, came closer, screeched again and then entered the kiva. It was a repetition of Lolúloomai's performance, with the exception that Yéshiwa was not answered from the kiva.

Having entered the kiva, Yéshiwa squatted down on the east side of the ladder, screeched, waved the *mashaata* up and down with a quivering motion, then shuffled forward a few steps, moving the *mashaata* forward on the floor with a sliding motion which had not been observed before, then waved them upward again as before, and so on. The *Mana* followed him closely in a standing position but constantly keeping up a very rapid, trampling step. Thus they worked their way toward the northwest corner of the kiva and from there to the fireplace. Here they stopped, Yéshiwa sitting down and holding both the *mashaata* in his left hand, the *Mana* sitting down behind him on her seat, which had been placed on the floor about in the center of the kiva. The singing ceased. Talássmöniwa handed a cigarette to Yéshiwa, one to Koyónainiwa, one to the men, and all engaged in silent smoking for a few minutes, whereupon Yéshiwa uttered a prayer. Stepping to the east side of the ladder, he held the *mashaata* in his left hand, waved them up and down to a low humming song and then went along the line of men from the southeast corner, in a

and escape. Hence the meat of this animal is given to women in labor to facilitate parturition, or, as the Hopi put it, in their quaint way, that the child may come out quickly. Since the *piwani* is getting scarce, an herb is often used for the same purpose and is called *piwanna* (*piwani*, medicine). Several *piwani* skins are attached to the *Aoat* (Bow) *natsi* of the Snake, and of the Antelope societies. When asked for the ceremonial significance of the *piwani*, a Hopi suggested "that the clouds may 'come out' and bring rain quickly."

sinistral circuit, to the southwest corner of the deeper portion of the kiva, touching the feet of every one with the *mashaata*, his own last. He then prayed and sang on the west side of the ladder, and went along the line in the opposite direction, touching the knees of the men. This he repeated three times more, touching successively the shoulders and back and apex of each participant's head. All then spat into their hands, rubbed their arms, legs and bodies, and the complicated night performance was over. It was about half-past 12 o'clock.

SIXTH DAY, *Shush Kahimuu* (Once not anything).

In the morning the *Soyal natsi* proper only was put up at the *Ponovi* kiva. Before sunrise the men again performed the rite of *kuiwto* (offering of cornmeal to the dawn) as on the previous day. No ceremonies took place on this day, but many preparations were made for altars and other paraphernalia to be used in succeeding performances. Tanákyeshtiwa and Qöyanöwa made the eight artificial blossoms to be fastened to a certain screen,* called *Kihu* (house), to be used during the last night; Shókhunyoma made *bahos*, crooks, etc., for his altar; considerable spinning and much smoking was engaged in all day. Taláskwaptiwa prepared two six-pointed artificial blossoms to be attached to the head-dress of the Star priest (see Pl. XXIX). All were very devotional and serious throughout the day, talking being done mostly in a whisper only.

In the participating kivas nothing took place except some cotton spinning, and smoking. The fasting was observed in all kivas the same as on the previous day. In the evening the usual recess was taken for supper, then Katcina songs were again practiced, and from 10 to 12 o'clock at night the same performance took place as on the previous night.

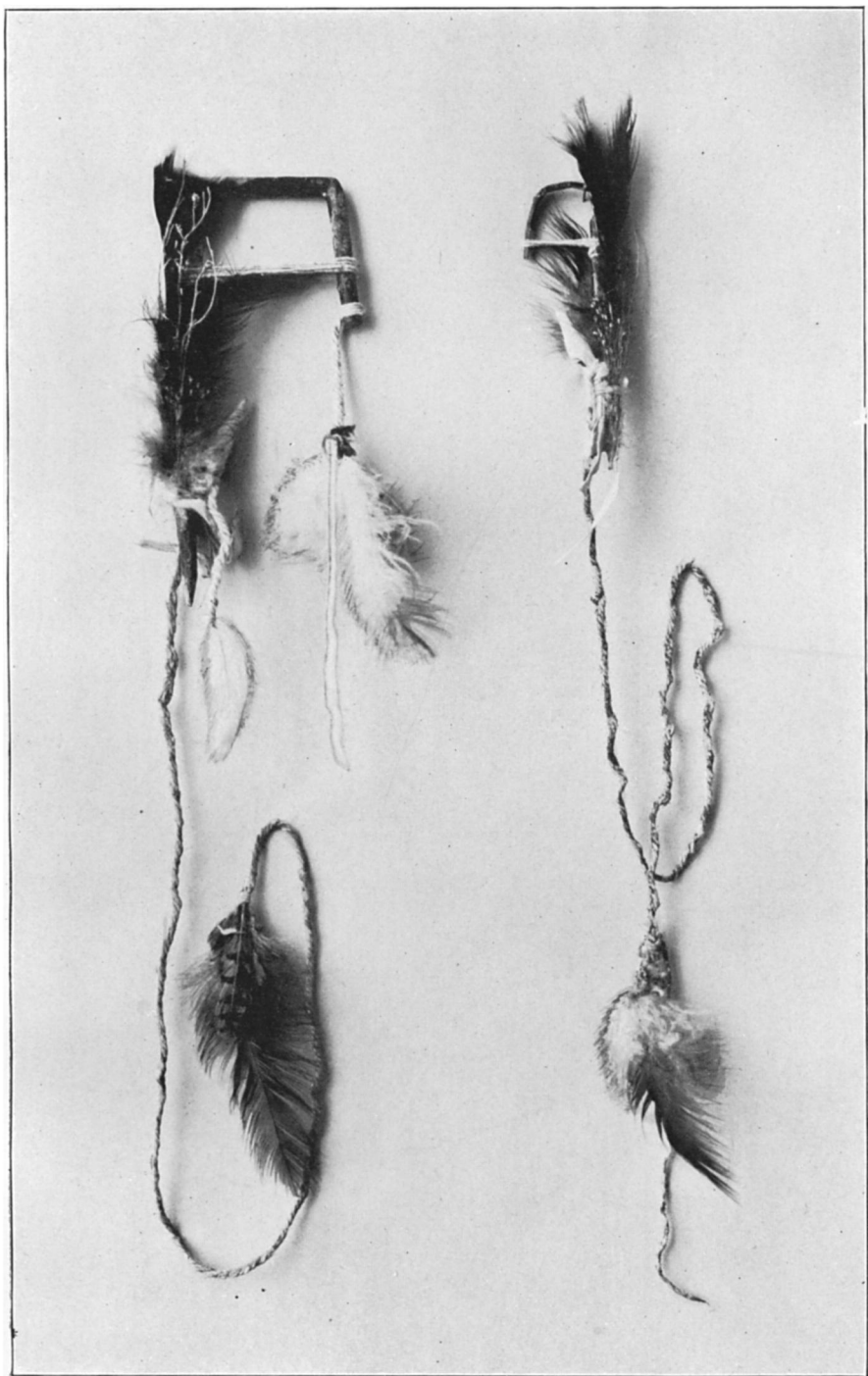
SEVENTH DAY, *Pik-Totoka* (*Piki* making).

The *natsi* was up at the *Ponovi* kiva, as were also those of the participating kivas, the same as on the previous day. In the latter a great deal of cotton spinning took place on this day, which was interspersed with smoking. In the *Ponovi* kiva this was the great *baholawu* (*baho* making) day. The deeper portion of the kiva was swept and large supplies of willow sticks, feathers, herbs, etc., were brought in. The men, after loosening their hair and disrobing, arranged themselves in rows in the deeper portion of the kiva and all began to

* In 1897 these blossoms were square, in 1899 they had six corners and the coloring was less elaborate.

PL. XV. SOYAL *BAHOS*.

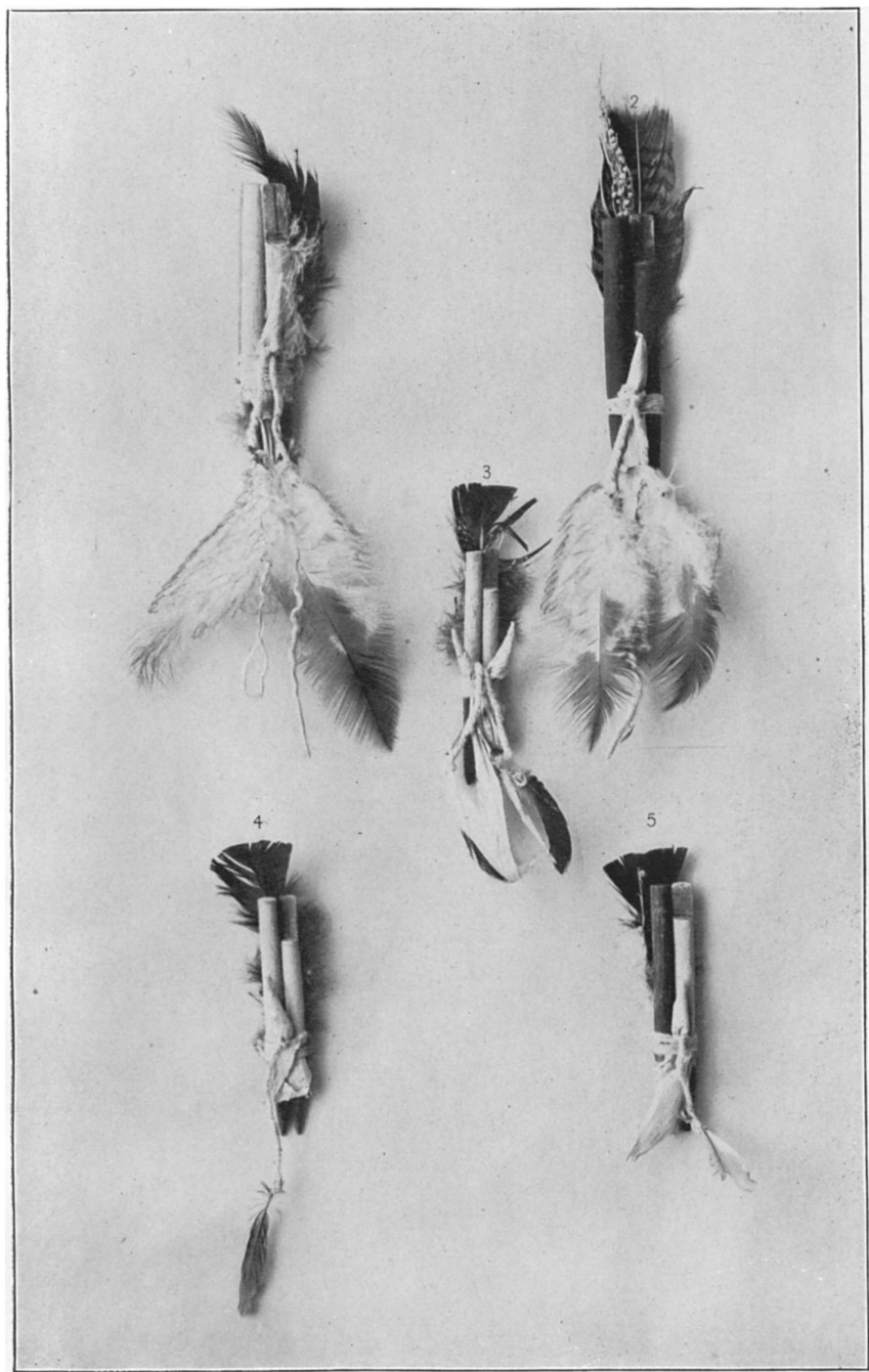
Bent or crook *bahos* (*Nöllöshhoya*), the first *baho* made for boys by the father, uncle or some other relative. It is deposited on the morning of the ninth *Soyalanwu* day with the other Soyal *bahos*.



SOYAL *BAHOS*.

PL. XVI. SOYAL *BAHOS*.

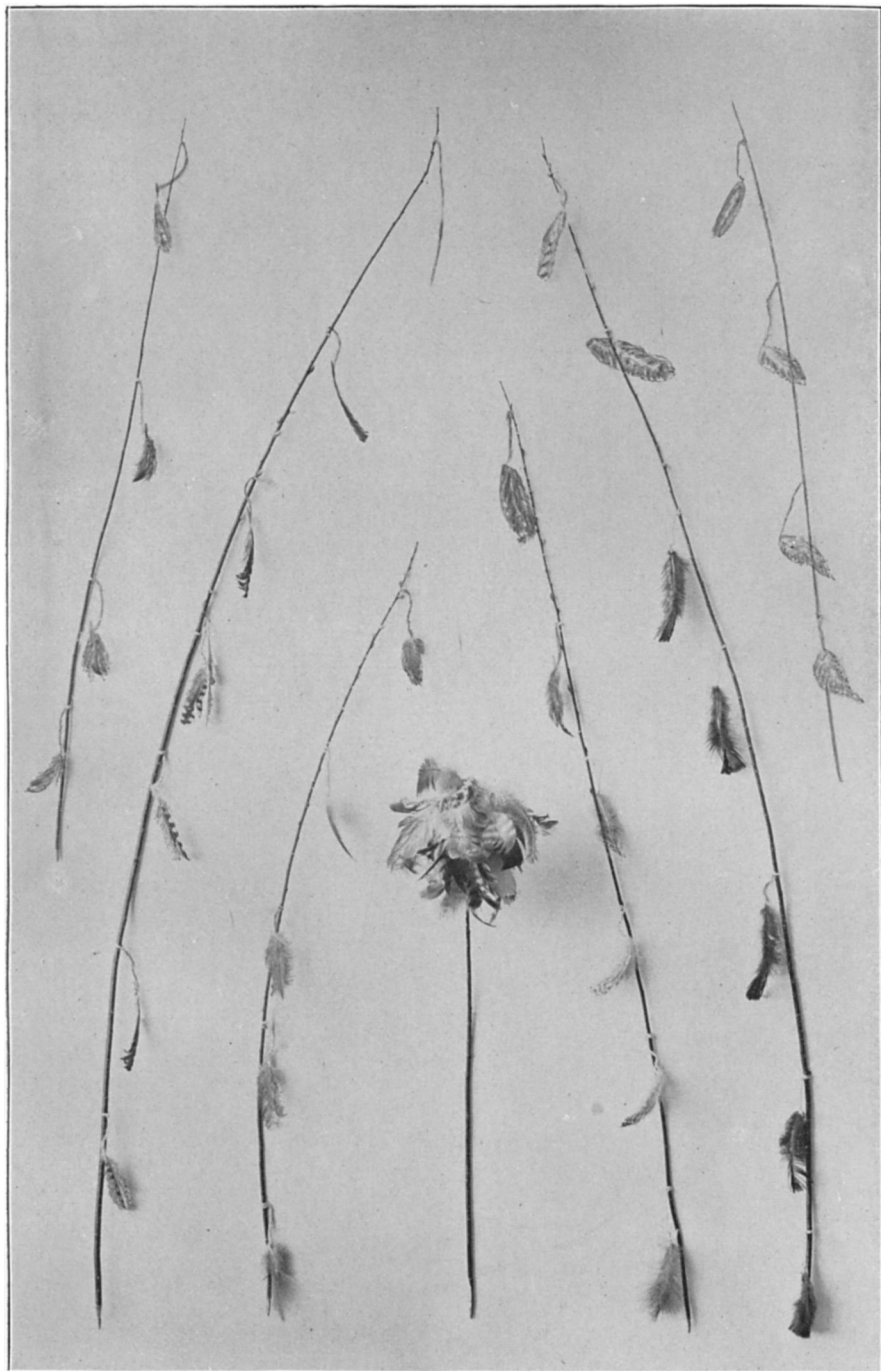
1. Sun *baho* as prepared by the members of the different fraternities.
2. Sun *baho* as prepared by the *K'wan* (Agave) fraternity.
3. Sun *baho* like No. 1, but with two corn packets, which is a very rare exception and may be an irregularity, as the Hopi, to whom it was shown, could not offer any explanation about it.
4. Common double green *baho*.
5. Common double green and black *baho*.



SOYAL *BAHOS*.

PL. XVII. SOYAL *BAHOS*.

Consisting of willow sticks to which eagle, turkey, hawk, flicker and other feathers are tied. The object in the center shows the condition of these prayer offerings a few hours after they have been deposited and when the children of the village have converted them into playthings.



SOYAL *BAHOS*.

make prayer offerings. Most of these were of the common type, consisting of two green sticks with black tips. Also here and there a bent *baho* (*nölöshhoya*) was made, which is said to be the first *baho* made for a little boy, and numerous *mabbahos* or hunting *bahos*. (See Pl. XV.) All the short double *bahos* had the usual sprig of *Artemisia frigida*, or *Gutterrezia euthamia*, and a turkey feather tied to the reverse, and a corn-husk packet tied to the obverse side. Most of them had a duck feather *nakwakwosi* tied to them, but it was stated that those were substituted by chat feathers in case the maker of the *baho* had no duck feathers. The *nölöshhoyas*, it is stated, also have some rabbit fur tied to them. Most of the double *bahos*, which are sometimes also called *kaö* (corn) *bahos*, were five inches long. In addition to these a number of men made a *tawa* (sun) *baho*, which was essentially the same as the common *baho*, but was seven inches long and had two eagle-feather *nakwakwosis* tied to it instead of the single duck *nakwakwosi*. It was stated that this *baho* was for the sun but that one of the last named *nakwakwosis* was for the moon. (See Pl. XVI.) The number of *bahos* made by the different men varied very much, but most of them made from eight to twelve. Two, it was noticed, had made even fifteen. Almost all *bahos* had black tips, except one made by Koyónainiwa which had green. Tanákyeshtiwa's "males" were entirely black, "females" entirely green; in his five-inch *baho* both male and female were green with black tips. Punnaöniwa had two four-inch green *bahos* with black tips. Shókhunyoma had one pair entirely green and a number of five-inch *bahos*; Naioshinima and his son had each one pair of yellow (*parwissa*), Kiwanwahtiwa also two yellow. The water for mixing the paint was taken from a small bowl, after whistling into it with a small bone whistle. Many of the men wore kilts. When the short double *bahos* were finished, they were placed on trays in the north part of the kiva. The kiva was swept and very many *nakwakwosis* were made and fastened (3, 4, 5, 10, etc.) to willow sticks and different grasses of various lengths. These are the typical *Soyal bahos*. (See Pl. XVII.) Other *nakwakwosis* were tied to the ladder (to prevent accident) or given to friends to be put in a house, corral, to be tied on a dog, horse, etc. Hundreds of long *Soyal bahos* were made. When they were finished they were put on pegs on the kiva walls and again the kiva was swept. A large number of *nakwakwosis* were also made for many different purposes, as will be explained more fully later on. Now and then a man handed one or more to another man saying: this is for your boy, burro, peach trees,*

* For the peach trees owl feathers are used, as the owl—as also the Owl Katcina—is said to have special influence over the growth of peaches.

house, or chicken house. The *bahos* and *nakwakwosis* that were finished were placed on the floor, a little honey was spat on them, then the maker smoked over them, and finally they were tied in a little bundle and hung up on the kiva walls for use on the morning of the ninth day.*

In the evening of this, the 7th day, an interesting piece of religious paraphernalia is made in all kivas, the so-called "*hihikwispi*," meaning: something, or the object to breathe on. These objects are made in the following manner: A cotton string is tied to the point of a corn husk, drawn along the husk and fastened to the stub end. About a foot away another husk is fastened in the same manner and then another, four in all. At the point end of every husk is also fastened an eagle *nakwakwosi*. Another string, the length of which is from the point of the middle finger to the middle of the throat, is then fastened to the last husk and at the end of this string is fastened an eagle breath feather and a feather of one of each of the following birds: *tawamana* (oriole), *choro* (bluebird), *karro* (parrot), *posiwuu* (magpie), *asya* (hepatic tanager ?) and *toposhkwa* (unidentified). These feathers are supposed to be used but are sometimes substituted by others if anyone is out of one or the other feather. The (red) parrot feather is the ceremonial feather for the south, but since these feathers are very scarce now, other red feathers are substituted, especially a small red one from the head of a species of the *qôqôpi* (chat).

When the *hihikwispi* were done, the four husks were placed one into the other, the long string folded into the upper one and they were then put away for use on the following morning. Occasionally someone who was away on this day, will prepare his *hihikwispi* early the next morning. Not every occupant of the kiva makes one, but several men sometimes use the same *hihikwispi* the next morning. There seems to be no rule as to who makes one and who not. It seems some make them one, others another year.

EIGHTH DAY, *Totoġa* (Food providing).

Early in the morning the offering of meal to the dawn (*kuiwato*) took place as usual. In the *Wikolapi* and *Kwan* kivas, where no fasts were observed thus far, the men fast all day but eat a sumptuous

* The people in the *Sakwalânve* kiva also had a separate *Soyal* ceremony in 1897, which irritated those in the *Ponovi* kiva very much. There also *bahos* were made, very much the same as in the *Ponovi* kiva, only all were dark green, so far as could be seen, and some were not decorated. Here also not all had kilts on. Every one smoked over his *bahos* and then spat honey on them.

meal in the evening. Again all *natsis* are put up on this day. One of the first acts of Shókhunyoma is to carry the long, thin black *bahos* that he has made during the previous days to the participating kivas. Arriving at a kiva he takes a position on the east side and utters a short "*hov.*" Having been answered from the inside he says, "*I hovam kwushuyaa*" (come, get this), whereupon someone from the kiva comes up the ladder and receives one of the *bahos*, which he sticks into one of the side walls of the kiva, and upon which are hung the *hihikwispi* as soon as they are all in, as will be described more fully presently. Shókhunyoma then makes the round of all the participating kivas, leaving in each one of the *bahos*.

At about this time, just when the sun is rising, the men who have prepared the *hihikwispi* in the different kivas, take them and put some cornmeal and corn pollen into the upper husk and then leave the kiva. Outside the messenger first holds the *hihikwispi* to the rising sun and says, "*I aohikvsuu*" (breathe on this). He then runs, if married, first to his own house, stands outside and says, "*hov;*" his wife comes out and he hands her the *hihikwispi*, saying, "*I hovam aohikv-soyaa*" (you breathe on this). She takes it into the house, all breathe on it, whereupon she returns it to the messenger. He then goes to his parents' house, where the same thing is repeated. If he be an unmarried man, he goes there first. From here he runs to the house of his "sponsor" or "godfather," i. e., the man who has initiated him into one of the secret fraternities and whom he calls "father." Here the same performance is gone through, but here he receives a present consisting of some food, generally a roll of *piki*. From here he proceeds to the different homes of the women who belong to the same clan to which his godfather belongs, and who are his "*kaamu*" (aunts). At each place he receives the same gift after the performance. Next in order are the houses of his clan relations, where, however, he does not receive any presents. He then returns to his kiva and suspends the *hihikwispi* on the aforementioned *baho* in the wall, letting the meal and corn pollen drop on the floor near the wall. Sometimes, however, another man takes the same *hihikwispi*, puts fresh meal and pollen in and uses it in the same manner. When two messengers pass each other on the street each one breathes on the *hihikwispi* of the other. When all are done, one of the men (any one) takes all the *hihikwispi*, hangs them over his left shoulder and takes them to the *Ponovi* kiva, takes a position east of the kiva and says "*hov.*" Being recognized from the kiva, he says, "*I hovam kwushuyaa*" (come get this), whereupon one of the inmates comes and gets the bunch and fastens the *baho* on which it hangs in the kiva

wall with the others, to be disposed of as will be explained later on. It is stated that this ceremony with the *hihikwispi* is a charm or protection against any sickness of the respiratory organs (sore throat, coughs, etc.).

On this day both altars are erected in the *Ponovi* kiva, and so the day may properly be called the most important of the nine ceremonial days. Very little talking and laughing was done, and hardly anyone spoke above a whisper throughout the day. It was noticed that a few men who indulged in a little laughing were promptly called to order by Lolúloomai. All the leaders had washed their heads in yucca root suds in their houses, after which they came to the kiva, and while the hair was drying indulged in smoking.

North of the fireplace were lying some altar paraphernalia, *monkohos*, *tiponis*, a crystal *tiponi*, etc. Yéshiwa, Lománkwa and Talássyantiwa soon made a number of *nakwakwosis*. Yéshiwa took his and went after water. What the others did with theirs was not observed. The two latter soon prepared some paints, taking the water for mixing them from a small bowl into which a man whistled with a bone whistle all day, imitating the warbling of a bird; when one man was tired he was relieved by another.

Koyónainiwa's war paraphernalia was hanging on the wall; the stones, herbs, etc., were lying in the corner on the banquette. Shókhunyoma was the only one having a kilt. He placed a tray with *bahos*, which had been made the previous day, with altar paraphernalia north of the fireplace and he and one or two others smoked over them.

Qöyannöwa brought dry and moist sand for the altar. Shókhunyoma gave him some cornmeal and a few *nakwakwosis* and sent him after clay, which Lolúloomai mixed with water, to be used on the altar, in 1897.

In the Sakwalānvi kiva also *bahos* had been made and put away, and from the walls were also suspended some *hihikwispi*; on the east wall was seen one, on the west side four bunches, suspended from black, long *bahos* as described before. On the north banquette were four *nacziata*, some *monkohos*, a *monwikru*, some altar paraphernalia, artificial blossoms made of cotton twine, and *nakwakwosis* which were made of different kinds of feathers. In the *Ponovi* kiva Shókhunyoma got the paraphernalia ready for the large, Yéshiwa for the small, altar. Near the fireplace were lying four *sihuata* (blossoms) which had just been made by Lománkwa and Talássyantiwa. They were about four and one-half inches square,* each having a *nakwakwosi* tied to each

*In 1899 and 1900 these blossoms were hexagonal instead of square, and the coloring was less elaborate. On the reverse side were pictured, in line drawings, clouds, frogs, squashes, cornstalks, etc.

corner. Later they were fastened to a stick about a foot long and placed on top of the corn ears in the altar, the blossoms appearing in about the center of the altar.* Tobéhoyama (in 1899 Talássyamiwa) and Lománkwa soon formed the clay which Lolúamai had, in the meanwhile, been mixing, into four pedestals or stands, two for the uprights of the altar frame (about ten by twelve inches large), and two for the standards, to be described later (about five by eight inches large). All four stands were tied with yucca leaves. Lolúlomai, Sikámöniwa and Taláhoiyoma, occasionally assisted by others, put up the altar frame, after which Lolúlomai made a sand ridge about four inches high between the two reredos, and in front of the frame a sand-field, consisting of a layer of moist sand about one and one-half inches high, thirty-two inches long and of the same width as the altar frame. Into this he made about twenty-five holes, blew into each a puff of smoke from a common pipe and then closed it up, making and closing up one hole after the other. It was evidently a "planting" of smoke. After he had blown some smoke over the field in general, he handed the pipe to Talássyamiwa, who said "*Inaa*" (my father), being answered by "*Itii*" (my child). After this Lolúlomai made six black semi-circles, representing rain clouds, between the reredos and in front of the sand ridge, from which a number of lines were running up the ridge. These lines represent falling rain. Koyónainiwa tied the four large turkey feathers that he brought in the morning into two pairs; then he assisted in making the before-mentioned pedestals. In the south end of the kiva some made *nakwakwosis*, some bando-leers of yarn, etc. Whistling into the little bowl continued almost incessantly.

At about 11 o'clock Nacínönsi, Tawákwaptiwa's wife, came in and sat down on the east banquette. About thirty minutes later Lolúlomai's and Shókhunyoma's sister, Puññánömsi, came in and dressed Nacínönsi,† who was again to take the part of the *Soyalmana*. In the south part of the kiva four young men were dressing up, painting the hands and legs white, a band above the knees, one around the body and another over the chest and back. By this time the participants in the ceremony, the leaders first, began to bring corn ears of various colors tied together with yucca leaves, three, four, five, six ears in a bunch, which were piled up under and behind the altar frame

*Sometimes only two blossoms are placed on the corn ears and one is fastened to each of the two reredos of the altar frame (see Frontispiece).

†She was dressed in a common dress, around which was tied the white knotted belt (*woko-kwāwa*). Over this she wore the red, white and blue blanket (*aöte*), and over this the embroidered ceremonial robe (*toihi*). In her ears she had the square turquoise ear pendants (*nahkaata*) that are worn by the Hopi maidens. On the feet she wore the usual women's moccasins.

by Lolúloomai, Lománkwa and others. These corn ears had the colors of the cardinal points, yellow (north), green (west), red (south), white (east), black (northeast or above), sweet corn (southwest or below). Shókhunyoma was preparing the small *bahos*, crooks, etc., to be placed before the altar. When Lolúloomai and his assistants had put up the altar frame, as already mentioned, Lolúloomai put the quartz crystal *tiponi* in front of the altar in the center, and on each side two *monkohos*. In front of the *tiponi* he placed a *monwikuru* and then alternately a little cake (*pikaviki*) and a small clay pedestal or stand, with either the long green *bahos* and grass or the little crooks shown on the drawing. In every instance he first sprinkled meal from the six directions and waved the object to be put down, also from the six directions, towards the center. Koyónainiwa fixed and put up the two grass standards on each side of the altar. Yéshiwa put cornmeal and a *nakwakwosi* on each of the pedestals. On the east side of the altar, in front of the sand ridge, he placed two regular *tiponis*, which differed somewhat from the usual *tiponi* in having tied to the foreside of the body a small bunch of small eagle feathers, to each of which, on one of the *tiponis*, is tied a corn-husk packet. The *monkohos* looked very old and no decoration could be distinguished on them; each had two large turkey feathers and a white corn ear fastened to them.* (For large altar see frontispiece, Pl. I.)

When the erection of the altar was completed, Shókhunyoma stepped to the east side of the altar, Sikámöniwa took a stand by his side (south), then Tanákveima† then Lománkwa, then Taláhoyoma, and lastly Koyónainiwa. Each took a little *talassi* (corn pollen), held it in great solemnity to his lips and sprinkled it on the *monkohos* and along the row of cakes, *bahos* and crooks; first Shókhunyoma, who when done stepped behind the others and walked to the foot (south end) of the line. Sikámöniwa then did the same, also going to the foot of the line, etc. Lolúloomai was in the meanwhile smoking. Yéshiwa began the preparation of the erection of the small altar. (See Pl. XVIII.) The four young men who had been dressed up in the south end of the kiva were now ready and were dressed as follows: they had on a Katcina sash and kilt, fox skin, many strands of beads, yarn around legs, fancy ankle bands, moccasins, strings of green beads in the ears and bunches of plain and of colored feathers on their heads. Their arms up to the elbow, hands, lower legs, feet, shoulders and hair, also a band around the abdomen and over the knees, were

* These four *monkohos* belong to Shókhunyoma, Lománkwa, Sikámöniwa and Talássyamtiva (formerly Tanákveima).

† In 1899 Talássyamtiva took Tanákveima's place.

PL. XVIII. THE SMALL SOYAL ALTAR.

1. A stick 34 inches long, to which is attached a turkey feather and two oblong wheels 3 x 4½ inches large.
 - 2-5. Four sticks, 26 inches long, to which are tied alternately four pair of flicker and bluebird feathers.
 6. Reed arrow used by the Bow Priest in the night performances.
 7. Old bow, used same as above.
 - 8-9. *Tokwis* (cones) used in the night performances.
 10. Yéshiwa's *típoni*.
 - 11-12. Gourd rattles, used in the altar ceremonies.
 13. Medicine bowl.
 14. Tray with cornmeal.
 15. Sticks from 16 to 18 inches long; to the middle of each stick is tied a *nakwakwosi* and to one end a string with a small feather attached to it.
- The sticks are thrust into a pile of sand on which are placed about four small skins of an unidentified animal.



THE SMALL SOYAL ALTAR.

PL. XIX.

- a.* A Hopi spinning cotton in the kiva.
- b.* Four messengers from the Pongovi kiva gathering corn to be consecrated on the altar during the ceremonies of the eighth day.
- c.* Shield, tomahawk, bow and arrows and bandoleer, used in the war ceremonies by the *Kalehtaka* (warrior), Koyónainiwa.
- d.* A woman handing corn to one of the corn gatherers.

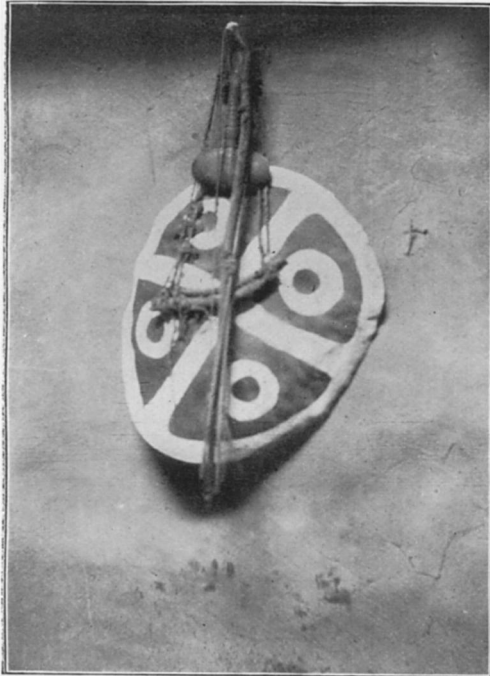
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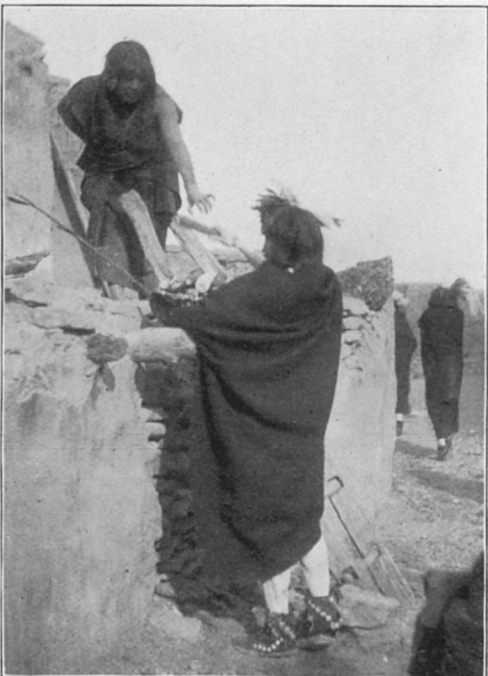
b



c



d



PL. XX. CORN GATHERERS.

- a.* Corn gatherer carrying a tray with corn ears.
- b.* Corn gatherer handing a tray with corn into the Ponovi kiva. In his left hand is seen one of the Soyal *natsis*, of which each one of the four gatherers has one.



CORN GATHERERS.

daubed with white kaolin. They now waited. Shókhunyoma, Talásskwaptiwa* and Tobéhayoma sat down before the large altar and smoked, then spat honey on the altar and into their hands and rubbed their bodies. On the floor before them was a tray with many *bahos*. The first two then rattled, Tobéhayoma sprinkled meal and corn pollen all over the sand field and along the line of objects which stood on the field in front of the altar; there was no singing. In about half an hour the rattling ceased, one of the three men blew a bone whistle towards the altar, whereupon all three smoked from a pipe that had been handed to them by the pipe lighter and then sat in silence. The four young men had in the meantime completed their costumes and at about 1:15 they started out. Before ascending the ladder, each one, holding to a round, laid down on the ladder as it were, and went through the motions of cohabitation. Each one had a tray and outside took one of the four *natsis* (see Pl. XIX *b* and *d*) and they then ran through the village and gathered from the inhabitants of the village such bundles of tied-up corn ears as have already been described, and brought them to the kiva, where they were taken in by other men and piled behind the altar, the same as those that the participants of the ceremony had already brought in. The whistling into the little bowl still continued.

In the *Sakwalānve* kiva they had, in 1897, in the meanwhile also made a small altar consisting only of a small sand picture, covered with cornmeal, on which were drawn some black cloud symbols, two eight-pointed blossom symbols also being placed on it. North of the sand field corn was piled up. Three *monkohos*, a *típoni* and the small crooks and *bahos* as in the *Ponovi* kiva made up the altar. On the floor were standing about twenty trays (various sizes) with cornmeal, which was placed on several trays west of the altar, and some on one that was standing north of the fireplace and on which were lying four *chochokpiota* or black single prayer sticks, and a number of small corn-husk pouches (like those on *bahos*).

In the *Ponovi* kiva, Yéshiwa had finished the small altar in the southwest corner of the deeper part of the kiva. The three men (Shókhunyoma, Taláskwaptiwa and Tobéhayoma) had kept their places before the large altar while the four messengers carried in the corn; this was taken down the ladder by some young men but carried to the altar by Teláhayoma and Sikamöniwa. (See Pl. XX). When the corn was all in, the messengers disrobed and the three men left the altar. At about 2:15 P. M. all went to their houses and each got a small tray

* In 1899 Sikamöniwa.

with cornmeal, some of which was put on four larger trays or *potas*, which had been placed in a row north of the fireplace by Shókhun̄yoma. In the center of each tray was planted a bunch of the corn-husk packets (*mósiata*) which was prepared on the fifth day, and around this were thrust into the meal four of the thin black *chochokpiamu* that had been prepared by Shókhun̄yoma on the previous day. Between and beside the trays were placed the *hihikwispi* already described. (See frontispiece.) At about 3:45 the four messengers who had gathered the corn dressed up again, and, after some measuring and comparing of their sizes, assumed a position north of the *potas*. The men who had arranged themselves around the small altar were silent but the whistling into the bowl was continued. The ceremony around the small altar commenced at about half-past two o'clock. Yéshiwa, who had built the altar, was evidently the leader; with him were Taláskwaptiwa, Tobéhoiyoma, Taláhoiyoma and Shókhun̄yoma.

At about 3:15 two men from the *Kwan* kiva, Lomaushna and Tanákhoyoma (of the *Kwakwantu* order) came into the *Ponovi* kiva, sprinkled meal towards the altars and then sat down on each side of the ladder, putting one arm around the nearest ladder pole. They were in full ceremonial dress kilt, sash, fox skin, beads, etc., and each had a *monkoho* with three bells in the left hand. Talássyamtiwa had prepared a number of cigarettes, of which he handed one to the four men sitting around the small altar, one to the two *Kwakwantu* and one to Koyónainiwa, who had in the meanwhile dressed up and sat down close to the wall southeast of the ladder, holding the bow, arrows and tomahawk in his hands to guard the kiva entrance. At this time two more women came in, Puññanömsi (Lolúloimai's sister) and Honánmana (wife of Kuktiwa), and after sprinkling meal towards the altar sat down in the south end of the kiva; Nasinönsi was still sitting at the east end of the kiva on the banquette, the place that she occupied when she came in. She was dressed up at about noon as previously noted. (See Pl. XXI *b*.)

The singing and rattling at the small altar had, as stated before, commenced after all had sprinkled meal at the four trays, small altars, etc. (See Pl. XXI *a*.) Taláskwaptiwa and Taláhoiyoma had rattles, Tobéhoiyoma asperged,* while Yéshiwa and Shókhun̄yoma had nothing. The four messengers, who had been standing south of the *potas* a little while, took them up as soon as the singing and rattling at the altar commenced, hung the four bunches of *hihikwispi* over the left shoulders and, after going around in a circle in a peculiar manner four times, left the kiva, walked round the outside four times and then

*In 1899 Tobéhoiyoma rattled and Taláhoiyoma asperged.

PL. XXI. PRIESTS--SOYALMANA IN KIVA.

- a.* Priests singing around the small altar. To the left on the banquette is seen the man whistling into a bowl with a bone whistle.
- b.* The Soyalmána on the east banquette of the kiva.



Pl. XXII.

The four messengers on their way to the spring with the cornmeal offerings, *hihkwispiata*, etc.



THE FOUR MESSENGERS ON THEIR WAY TO THE SPRING WITH THE CORNMEAL OFFERINGS,
HIHKWISPIATA, ETC.

PL. XXIII.

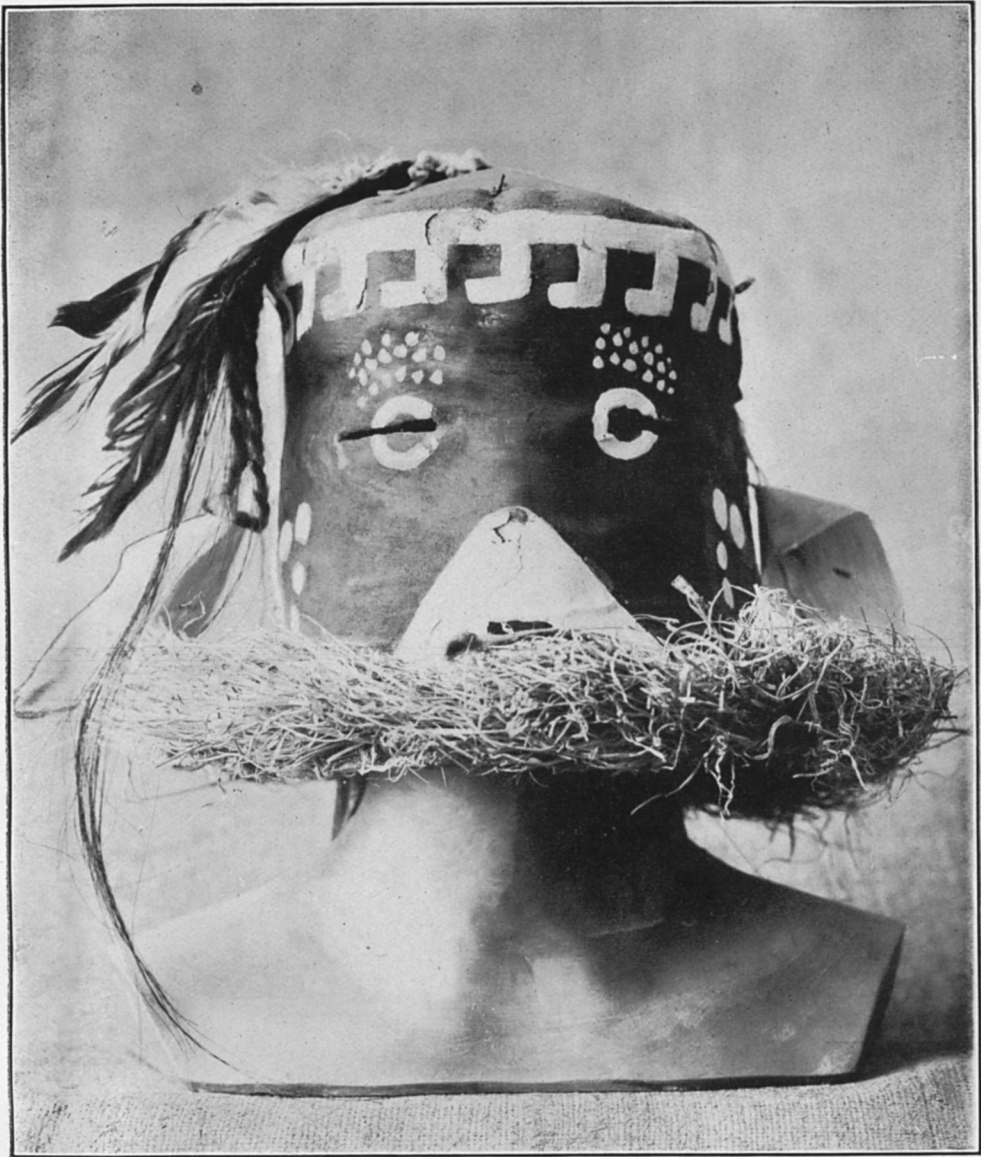
The Mastop Katcinas at the Ponovi kiva.



THE MASTOP KATCINAS AT THE PON_UVI KIVA.

PL. XXIV. MASTOP MASK.

Front view. The bent marks on the forehead (*tokiváita*) are said to represent the nine ceremonial days, the dots over the eyes (*chochoókam*) the Pleiades, those on the cheeks (*hotomkamu*) the dipper. To the top of the mask are tied some feathers and red horse hair, to the sides, representing the ears, some corn husks, and to the base a wreath of dry grass.



MASTOP MASK.

PL. XXV.

The Mastop mask, rear view. The drawings represent frogs.



THE MASTOP MASK, REAR VIEW. THE DRAWINGS REPRESENT FROGS.

departed to deposit the *potas* in the large spring (*Lānanva*) west of the mesa (see Pl. XXII). Here they went round the spring from right to left four times, then descended about half way into the large spring or well, went around on one of the terraces again four times, then thrust the long *baho* sticks, with the attached *hihikwispi*, in the wall on the north side, where many similar objects may be seen in all stages of decay. After this they removed a stone from the wall on the west side behind which an opening was disclosed. Into this they threw the bunches of corn-husk packets (*möciata*) and the black *chochokpiata*. The cornmeal from the *potas* they had thrown, by small pinches, against the stone wall on the north, west, south and east sides as they circled around. After this they returned to the kiva. Here, in the meanwhile, two *Mastop* Katcinas had appeared outside (see Pl. XXIII). They had been dressed up in the *Kwan* kiva and were painted black with white marks of hands all over the body; they wore as a kilt some old skin, and had a dry grass wreath around the neck. The masks (see Pls. XXIV and XXV) were black with white dots over the eyes and on the sides, white hook-shaped marks all around the forehead; corn-husk pendants tied to the sides of the mask representing the ears, eagle feathers and red horse-hair on top and two drawings of frogs in white on the back side. On one side they had tied to the belt a bunch of cow hoofs. They began running among the spectators outside the kiva, taking a hold of a woman from behind here and there and going through the motion of copulation, then they would run to the kiva, do a great deal of talking in a disguised voice and then run to another crowd and go through the same performance. Soon they entered the kiva, where they sat down to the east side of the ladder. Each man, except those around the small altar, now sprinkled them with cornmeal, threw some towards the ladder and then handed them *nakwakwosis* and cornmeal, conveying to them a prayer for rain. The Katcinas put the *nakwakwosis* and meal into a sack and left for another kiva.

The singing, rattling at the small altar and whistling into the bowl went on during all this time, the whistler sitting in the extreme southwest corner of the main kiva on the banquette. Lolúloimai sat down in the southwest corner of the kiva. (In 1893 he participated in the ceremony before the large altar, taking the part of the asperger.)

Koyónainiwa, who had put on his war paraphernalia, except the buckskin, repainted his shield, face, etc. After the *Mastop* Katcinas had left, he handed a crystal to the men, on which they sucked four times and held it to their hearts. He also bit off pieces of roots, chewed them and spat on the shield before repainting it. In one

hand he held a white corn ear (to which was fastened a corn-husk packet) and the six old eagle wing feathers used in his war ceremony.

The two Kwakwantû still sat in the same position, one on each side of the ladder. Most of the men (except the leaders) sat on the elevated portion of the kiva.

The four messengers who had taken the *hihikwispi* to the spring now returned, and were hailed with "*Kwakwai*" (thanks). The *Mastop* Katcina, having left the *Ponovi* kiva, went to all the other participating kivas, going through the same performance and receiving the same prayer offerings as at the *Ponovi*. When they had made the round they went to a shrine called the *Masski* (House of *Massawu*), about a mile north and half way down the mesa.

It was now getting well toward sundown, and priests from other kivas began to bring in their green and black *bahos* on trays to the *Ponovi* kiva, there to be placed near the altar. It was about a quarter past 4 o'clock when the singing at the small altar ceased. Some one* handed Koyónainiwa a cigarette, which he smoked. The men at the small altar also smoked, and now the whistling, which had been kept up incessantly all day, ceased. After the smoking Yéshiwa rubbed his hands in cornmeal, kept a little in the left hand, put his *tiponi* into it, stepped to the north side of the four empty trays, waved the *tiponi* toward the southeast and then prayed, to which all responded by saying "*Kwakwai*" (thanks). The meal from his hand he sprinkled on the *bahos*. Koyónainiwa now disrobed. Kwakwantû left, expressing a "good wish" before ascending the ladder. All spat on their hands, rubbed their bodies and some left the kiva. Several of the leaders were still smoking, and trays with *bahos* were still being handed in.

In the evening Koyónainiwa's war ceremony again took place. This was observed in 1894 only, and the following is quoted from the junior author's notes of that year: "Koyónainiwa, war chief, got ready the stones and some water, and was then painted. A part of his face was slightly blackened and the *Pöokon* marks were made on the various parts of his body. In dressing him the one who assisted him waved each article from the six cardinal points towards him before handing them to him. There were about forty men and two women in the kiva. When Koyónainiwa was ready all went out for a moment. On their return they grouped themselves around Koyónainiwa's medicine bowl, and Lolúloomai, his brother Shókhunyoma, Taláskwaptiwa and another man took seats around the small altar. One man sat

*In 1893 it was Kuktiwa, in 1899 Talássyantiwa.

near the fireplace. The men at Koyónainiwa's altar smoked first, the details of which, however, were not noted. Lolúloimai handed to each of the three men at the small altar what seemed to be a little cornmeal, and put something into their mouths, he also taking some. Koyónainiwa now sprinkled a meal road to the east side of the ladder and back again. Tanákweima handed a cigarette to Taláskwaptiwa and the four men at the smaller altar smoked, Koyónainiwa, I think, too. The latter then gave a signal and the singing at both altars commenced, accompanied by vigorous rattling at the small altar, but the songs of the two crowds differed. During the first song Koyónainiwa made the four meal lines on the four sides of the kiva, then threw a little meal to the ceiling four times over his medicine tray. At the small altars the two chiefs threw something from a corn-husk into the medicine bowl, I believe *talassi* (corn pollen). Another song was intoned by the crowd, Koyónainiwa screamed into the medicine tray occasionally and then asperged.

"*Second Song.* By the crowd. (Those at the small altar were, so it seemed, singing the same song over and over again.) Tanákyeshtiwa rubbed a little wet clay on the back and breast of all present, himself last.

"*Third Song.* Tobéhoyoma handed the big cloud blower to Koyónainiwa, who blew smoke over his medicine tray and then went up the ladder and spat some honey through the hatchway.

"*Fourth Song.* Koyónainiwa stood on the north side of the medicine tray, holding the shield in the left, a small bunch of black feathers in the right hand. Tanákyeshtiwa, sitting on south side of the tray, had the two *mashaata* in his hands and threatened to stab Koyónainiwa, who pretended to defend himself with the shield. The song grew wilder and wilder. Finally both stooped down and Koyónainiwa beat the floor with the rim of the shield, while all yelled very loudly, which was evidently the war cry. This they did six times; then all were silent, the four at the small altar continuing to sing. The tobacco chief lighted the cigarette.

"*Fifth Song.* While this song was intoned, Koyónainiwa and some of the leaders smoked. At the end of this song the four at the small altar put down their rattles, the tobacco chief handed another cigarette to Koyónainiwa another to the four men, and all (as nearly as I could see) smoked.* Koyónainiwa then uttered a prayer, to which all responded by "*kwakwai*." The stones in the medicine tray were then thoroughly mixed and each one sucked on them. Shókhunyoma

*The light in the kiva being very poor, some of the details were probably unobserved, but as to Koyónainiwa's ceremony there is no doubt of its being the same as described elsewhere.

removed some object from the medicine tray; Lolúloomai gave the woman something to drink from two bowls. Shókhun̄yoma went out with something which could not be identified, owing to darkness in the kiva.

"Lolúloomai now sprinkled all the *bahos* at the altar from the medicine tray. Every man took a little water in his mouth from the medicine tray, and a small piece of the clay which was lying beside the tray, and went home to rub a little of the clay, which he moistened with the water from his mouth, on the back and breast of the members of their families "to make them strong." Koyón̄ainiwa went into all the kivas and asperged (from his tray, I think). In all the kivas *Soyal bahos* were being made except in the *Sakwalān̄vi* where, as has been noted elsewhere, the opposition took place in 1897. Outside of the *Pon̄ivi* kiva four *Kwakwantus* were sitting with their *mon̄kohos* in hand and watching that no uninitiated enter the kiva. In the *Hawiowi* kiva were noticed a number of male and female *Qöoqöglöm* Katcina masks (see Pls. XXVI and XXVII), ready for use on the ninth day, when these Katsinas dance. When the *Pon̄ivi* was again entered some men were smoking at the fireplace. Koyón̄ainiwa put off his paraphernalia as soon as he had made a round of the kiva and then, after smoking, went out with a pail of water and washed off his paint marks. Outside a good deal of running and jingling of bells was going on. The kiva was swept, some smoked and Lolúloomai painted himself in the same manner as the four messengers had been painted, and put on his ceremonial kilt and sash in the southeast corner of the kiva. Some went out."

EIGHTH DAY, *Continued* (Night Ceremony).

At about 10:30 P. M. the floor was swept and some went outside. Taláhoiyoma dressed himself in the southeast corner of the kiva; also tried what seemed to be a whistle; Lolúloomai assisted and directed him.

At about 10:45 P. M. Tobéhoiyoma took the two *tokwis*, went around the ladder to Koyón̄ainiwa and then back, and sprinkled a meal line from Taláskwaptiwa (who was sitting somewhat west of the large altar) to the west of the fireplace; thence another line towards the east of the fireplace; put one of the wooden *tokwis* at each end of this short meal line and then sprinkled another line across the kiva diagonally to the place of starting. The women then took their places, the same as in the afternoon. Talássyam̄tiwa handed a cigarette to Taláskwaptiwa (in 1894 to Shókhun̄yoma), one to Koyón̄ainiwa and another, with a live ember, he took outside to the watchers. A num-

PL. XXVI. QŏoQŏQLŏM MASK.

Front view. The drawing probably represents in a conventionalized form a growing cornstalk. The skins of almost any kind of birds are worn on top of the mask.



Q̄ōōq̄lōm MASK.

PL. XXVII. MASK OF THE KATCINMANA.

Mask of the Katcinmana, that accompanies the Qöoqöqlöm Kadcina. The face of the mask is yellow with red, black and green borders. The main part is covered with red horsehair ; to the base are attached bunches of *chiro* (Otocorys Alpestris) tail feathers, sometimes also those of the *nurwatochi* (unidentified).



MASK OF THE KATCINMANA.

ber of the men sat on the elevated part of the kiva, the rest were in front of the altar, where, in the front row, now sat the following men: Taláskwaptiwa, Sikámöniwa, Yéshiwa, Lománka and Tanákyeshtiwa.

West of the fireplace lay some cigarettes and a cloud blower. For a few minutes the men indulged in silent smoking. At about 11 o'clock Taláhoiyoma (in 1894 Lolúloomai) put on a kilt, sash, *woko-kwāwa*, beads, *nakwa*, bells on the left leg, and arm-bands on both arms with buckskin fringes; his arms, hands, feet, lower legs, shoulders, back and a ring over the abdomen and one over the knees were daubed white. He took some cornmeal and went out.* He may be termed the Hawk Man, as he evidently represented, and is called by the priests, a hawk. Outside he sprinkled a meal line toward the kiva hatchway from the north, west, south, east and southwest, and then one from the kiva toward the southeast for about twelve or fifteen feet. Taking a position on the farther end of this line he screeched with the bone whistle mentioned before (imitating a hawk), and was answered from the kiva by Taláskwaptiwa with a similar whistle. Coming closer "to the kiva" he screeched, and was answered again, the women saying, "*Yunyaa*" (come in). He then threw the four meal balls into the kiva, where they dropped east of the fireplace, the women saying "*Askwali*" (thanks) each time. Here Naciñönsi sat down on the floor close to the banquette. He then came in, squatted down at the east side of the ladder, having one of the *mashaata* in each hand. Here he screeched again several times and was answered with a rattle by Taláskwaptiwa. All then commenced to sing, Taláhoiyoma waving the *mashaata* vigorously backward and forward, first to the north, then in a few minutes to the west, a few minutes later to the south and finally to the east, every once in a while screeching. Before changing to a new cardinal point he turned to the audience for a few minutes, holding both hands half way up, but without moving them, and always remaining in a squatting position, resembling that of a bird.

Another song. Taláhoiyoma screeched, got up, stepped down in the main part of the kiva, worked his way in a slow-stepping dance along the three meal lines, going around the *tokwis* and back to Taláskwaptiwa, where he laid the *mashaata* on the floor and left the kiva, the women saying "*Askwali*." The singing stopped.

In a few minutes he returned, got four new balls† and sprinkled the meal lines outside as before. An old tray was in the meanwhile

*Taláhoiyoma acted here for the first time in this capacity; he is to be Lolúloomai's successor as *Soyal* Priest, and has lately been initiated into the various performances in different ceremonies.

† It was not observed who made them, but very likely Yéshiwa, who had prepared them in the 1894 ceremony.

placed at the north end of the diagonal meal line and the two *mashaata* by its sides. Again screeching way off, Taláskwaptiwa answering with his bone whistle and the women saying “*Yunyaa*” (come in). Screeching nearer by, and the same answer; then he threw down the balls, again “*Askwali*” by the women, whereupon he came in, sprinkled a little meal on tray, *mashaata* and the diagonal line (in '94 Lolúloomai also sprinkled meal on Koyónainiwa's paraphernalia), squatted down, screeched, waved the *mashaata* as before, got up to dance and another song was then commenced to which he stepped time, waving the *mashaata* up and down in unison with the rattling and the music, every once in a while ejecting screeching sounds. Thus he slowly followed the line from Taláskwaptiwa southward. Reaching the *tokwi* at the terminus of the meal line, he jumped over it eastward then back westward, then again eastward, and then followed slowly the line eastward. Reaching the east *tokwi*, he jumped over it east, back west and again eastward. Then he worked his way back to the starting point near Taláskwaptiwa, when the song stopped and the women said “*Askwali*.” Taláhoiyoma again screeched, waved his hands as when a bird attempts to fly and then another song was struck up, to which Taláhoiyoma kept step, facing the north. Turned south, screeched, waved his hand and turned north again and danced as before. Turned south again, screeched, waved his hands as before, and with a sweeping downward motion of both hands picked up the *mashaata* on the east side of the tray, turned north again and then south as before, and grasped with the same downward motion the other *mashaata*; turned north again, danced, turned south, waved his hands again, turned north as before, then south again, screeched, waved his hands, turned north again, then south and then picked up with both hands the old tray, turning quickly to the north. Again to the south he whirled the right hand *mashaata* upward and around, then after a silent period of dancing he turned north again. This latter he did four times, twirling the *mashaata* once the first, twice the second, three times the third and four times the fourth time, putting down the tray the fourth time. The two *mashaata* he thrust within his belt in front. (See Pl. XIV.) Some one had about this time quietly placed a bow on the west, an arrow on the east side of the tray.

In a little while he screeched again, flopped his empty hands up and down and turned northward. Repeated that and then grasped with his left hand the bow lying before him. Singing was going on all the time to which he stepped time in a very rapid trampling manner. Turning southward again he waved his hands as before and

with a sweeping downward motion now picked up the arrow with his right hand, but again, as with the bow, not with the first downward sweep of the hand but with the second or third. Turned north again, screeched and pretended to shoot with the bow and arrow pointing northward as if ready to shoot, moving the bow and arrow upward and downward. (See Pl. XIV.) Then he enacted the same performance west, south and eastward, always stepping quickly to the time of the music. Finally turning southward, he screeched, stooped down, put the bow and arrow from behind between his feet, grasped them both with his left hand and put them on the floor. Then he took the two *mashaata* from his belt and did the same with them, whereupon the song stopped. Taláhoyoma left the kiva and Lolúloomai, who in the meanwhile had dressed up in the same manner, followed with four meal balls. Taláhoyoma returned and took a seat on the elevated part of the kiva. Some one (in '94 Tanákyeshtiwa) removed the *tokwis*. Lolúloomai now threw down the four balls, the women saying "*Askwali*." Lolúloomai entered, threw a little meal on the *mashaata*, picked them up, screeched, and then assuming a squatting position about in the middle of the kiva on the diagonal meal line, first waved them towards the sand hill in the southeast corner of the kiva, intently looking in that direction. Naciñönsi now stepped behind Lolúloomai, who got up and the two danced or rather stepped very slowly awhile around in a circle, every once in a while advancing forward and retreating with a rapid shuffling step, Naciñönsi always keeping close to Lolúloomai's heels and waving a corn ear to the time of the music. Lolúloomai screeched at intervals and waved the *mashaata* up and down, the slow and fast stepping changing about. Occasionally he would forcibly bring his arms downward with a sweeping motion. Once or twice he held the *mashaata* to his head, breast, folded them both over his hips as if to imitate the folding of wings by a bird, the *Soyalmana* imitating nearly every motion with her corn ear; while dancing they described an irregular square. Another short, rapid stepping, and then the *Soyalmana* sat down in a few minutes; Lolúloomai stopped too, laying the *mashaata* on the floor. (It was now midnight.)

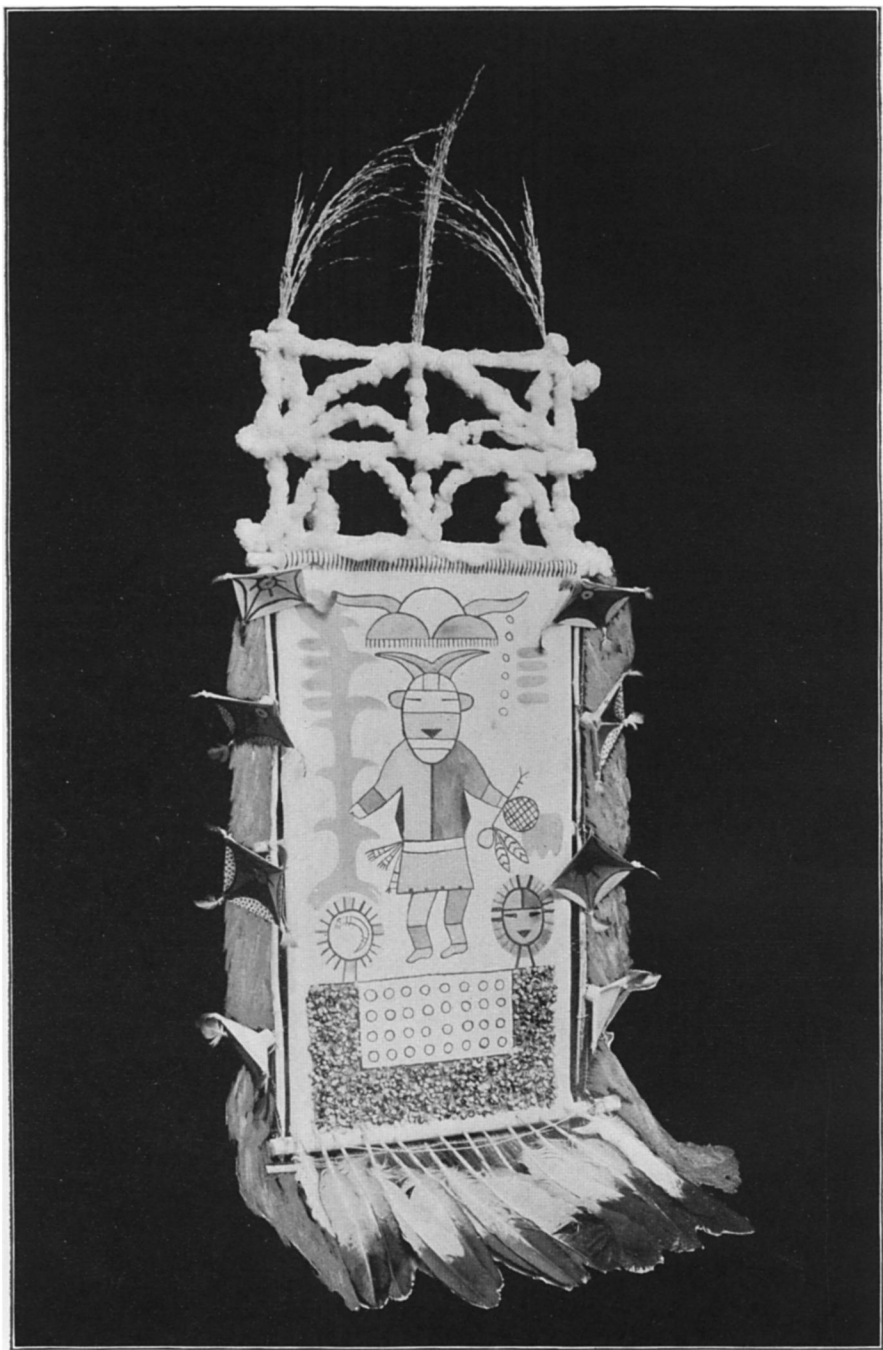
NINTH DAY, 12:01 A. M., *Tikive* (Dancing Day.)

In a few minutes Lolúloomai squatted down, picked up the *mashaata* again and then another song was intoned. Waving the *mashaata* toward the sand pile in the southeast corner he stepped towards it (in a squatting position), setting the points of the *mashaata* on the floor occasionally as if walking with them. When he reached the

sand pile, he forcibly thrust them into it, waved his hands up and down, took them out again, then danced back in the same manner in the northwest direction. Then he turned and worked his way in the same manner towards Naciñönsi (in '94 Punñanömsi, his sister), squatted down before her, holding the points of the *mashaata* on the floor, then he waved them slowly upward to each side of her head. Then he worked his way back to the sand pile in the same manner, but this time not thrusting the *mashaata* into it. Returning to Naciñönsi, he went through the same performance there, never changing his squatting position. This he repeated two times more, four times in all. After the fourth time he danced to the center of the kiva, where he waved the two *mashaata* vigorously toward the sand pile a few times, whereupon the song stopped, some saying "*Kwakwāi*," thanks.

Some one now handed a live coal to Tobéchoyoma, who lit the cloud blower (*omawtapi*). Lolúloomai, still squatting on the floor, screeched, and at once another song was commenced; he worked his way slowly again in the same squatting position towards the sand pile, waving the *mashaata* toward it and occasionally screeching; having made his way back in the same way he stopped in the middle of the kiva, the women saying "*Askwāli*." He then squatted on his toes, holding the *mashaata* on the floor, but with his thumbs downward; the song had ceased and while all were silent Tobéchoyoma lit the cloud blower and blew smoke into Lolúloomai's right hand, handing back the pipe. Lolúloomai screeched again; Naciñönsi stepped behind him, the rattling began and another song was commenced. The two slowly stepped towards the west side of the ladder, Lolúloomai occasionally screeching and waving the *mashaata* up and down. Naciñönsi carried her corn ear and an empty tray. When the two had reached the ladder they left the kiva. Punñanömsi followed, also Yéshiwa with a tray. All went into Taláskwaptiwa's (Punñanömsi's husband) house. It was now about 12:30 A. M. and there was a recess, during which some smoking was done in the kiva, in which Lolúloomai soon participated.

In Taláskwaptiwa's house Yéshiwa and Naciñönsi were dressed up ceremonially: Naciñönsi was dressed in the embroidered ceremonial blanket (*toihi*), which was arranged in the form of a dress, held in place by a *wokokwāwa* (knotted belt). Over this she wore a man's Katica kilt (*pitkuna*), the two upper corners of which were tied together over the left shoulder. Around the neck she had numerous strands of beads, and on the wrists she wore strands of yarn. Yéshiwa was daubed and dressed in the same manner as the four messengers had been on the previous afternoon, but with a number of small brass bells on the legs. At about 1:15 A. M. Shókhunyoma, Sikámöniwa,



SCREEN REPRESENTING MÚYÍN[^]WU.

PL. XXVIII. SCREEN REPRESENTING MUYINWU.

Kihu (house), a screen, used during the night of the eighth day of the Soyol ceremony. The figure in the center represents Mûyînwu, the god of germination. He holds in his right hand a growing cornstalk, in his left a *monkoho* and *monwikuru*. Over his head are symbols of clouds with falling rain and rays of lightning. The black circles, that are suspended from the latter, represent feathers, as do also those that run down from the *monkoho*. Under the cornstalk is the symbol of the moon, on the other side that of the sun. The semi-circles on top are covered with cotton, to both sides are fastened four artificial blossoms, to the lower part watermelon, muskmelon, squash, cotton, pumpkin and other seeds and different kinds of corn. The eagle feathers below and red horsehair on the sides and base represent the rays of the sun.

Tanákveima* and Lománkwa took their *monkohos* and some *bahos* and went from the kiva to Talásswaptiwa's house; Koyónainiwa also went, but he had no *monkoho*. Here they deposited some *bahos* in a shrine under the ladder leading into the room in which Yéshiwa and the women were putting on their ceremonial costumes. The four men sat down on the north wall of the house. Puññanömsi and Nacinönsi, her daughter-in-law, arrayed as described, sat near the fireplace. Yéshiwa and Lolúlomai's sons, who had assisted in arranging the beads, costumes, etc., of the two, sat on the west wall. Koyónainiwa now made a short speech, whereupon the five men went out but waited for two men† (*Kwakwantus*) who were taking in a large painted screen of buckskin stretched over a frame. (See Pl. XXVIII.) The five then went in and Yéshiwa and Nacinönsi came out of the house and waited at the north side of the kiva, Yéshiwa holding cornmeal, four meal balls and the two *mashaata*. The picture was put up north of the fireplace. Then the screeching commenced again outside and was answered by the same sound from within; the meal balls were thrown in as before, whereupon Yéshiwa and Nacinönsi came in. Yéshiwa sat down east of the ladder, the two *Kwakwantus* sitting on the west side. Yéshiwa then stepped forward, squatted down, screeched, waved the same two *mashaata* that Lolúlomai had used, Nacinönsi following him, but standing. Both slowly worked their way around the picture. The five men had meanwhile returned from the house to the kiva and sat down on the east side of the elevated part of the kiva. When the two had danced around the picture, Lolúlomai handed a tray with two corn ears, some cornmeal and some feather *bahos* to Shókhunyoma, who prayed over it. Then the other four men sitting by Shókhunyoma's side did the same. Cigarettes had meanwhile been handed to Yéshiwa, the two *Kwakwantus*, some one in the back part of the kiva, and to the five men on the elevated portion of the kiva, and all smoked. Tobéhayoma took the cloud blower and blew smoke against the back of the picture. Shókhunyoma then took the tray and corn ear, after he and the other four men had prayed over them, stooped down before the picture and scraped with the corn ear all the seeds from the picture into the tray, and also ran the corn ear over the artificial blossoms on the two edges of the screen from above downward, as if scraping them also. He then stood up and holding his *monkoho* in his left, the tray in both hands,

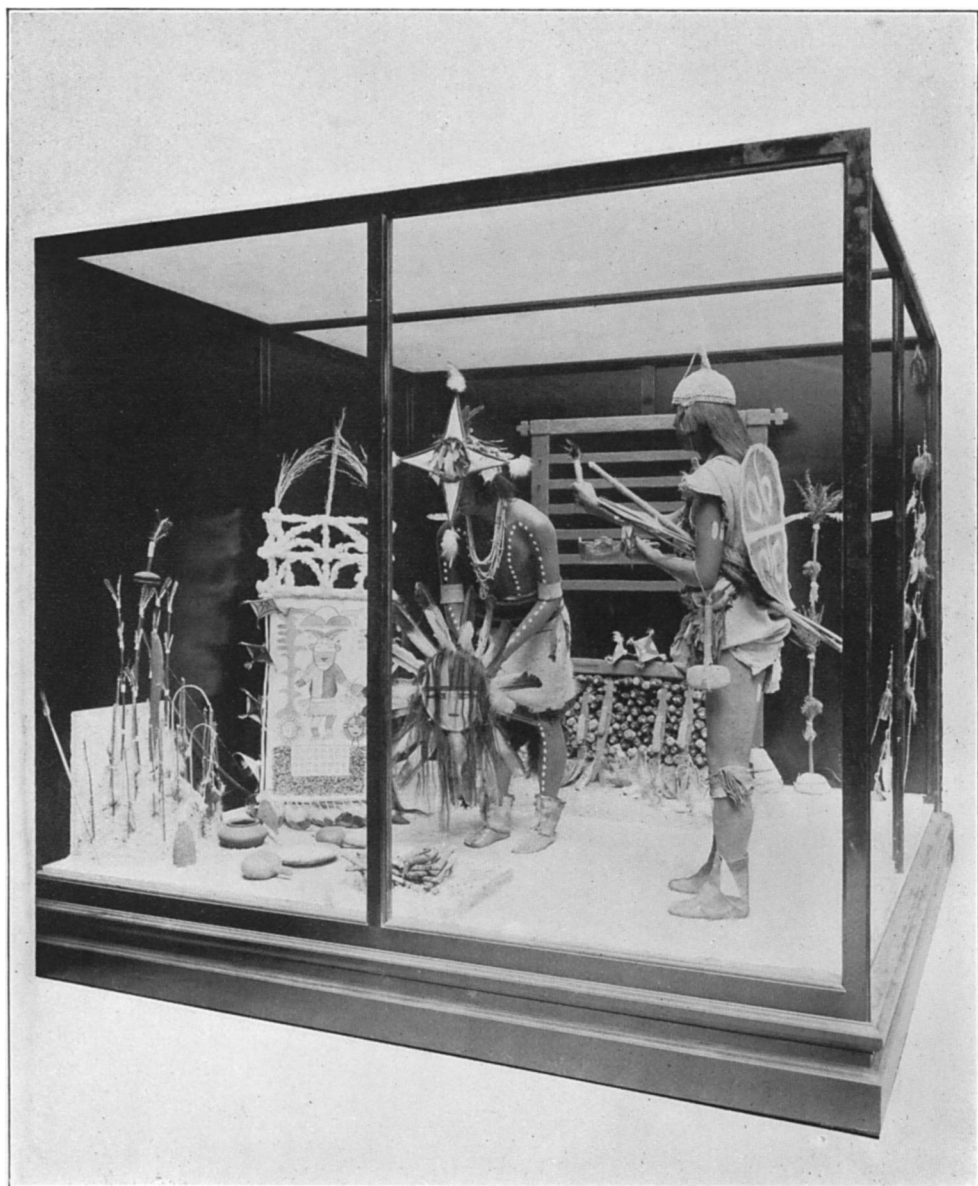
* In later ceremonies Talássyamiwa, Tanákveima having died.

† In 1899 and 1900 Tanákyeshtiwa and another man got the screen and as they wore costumes about like the *Kwakwantus* and it was night, it is possible that I mistook Tanákyeshtiwa and his companion at that time for the two *Kwakwantus*, the four going into the kiva at about the same time.

uttered a prayer. Yéshiwa and Nacinönsi then left the kiva; the picture was taken out by Tanákyeshtiwa, Punñanömsi followed, and then the two *Kwakwantus*, after expressing a good wish and blessing at the foot of the ladder, also left the kiva.

Lolúloomai took the tray from Shókhunyoma and placed it near the altar, Shókhunyoma first picking up every grain and also the cornmeal from the floor that had dropped while scraping the seeds from the screen. Tobéhayoma replaced the *tokwis*, etc., on the small altar, and a short recess followed, during which Yéshiwa and Nacinönsi took off their ceremonial costumes in Taláskwaptiwa's house. Tanákyeshtiwa dismantled the screen in the *Wikolapi* kiva and considerable smoking was indulged in in the *Ponovi* kiva. It was now about half-past two o'clock in the morning. It was noticed that in various kivas dancing and singing was going on but entirely unceremonially; they were evidently practicing for future Katsina dances. When the *Ponovi* kiva was entered again, Tanákyeshtiwa who had prepared and handled the picture, had also come in and at once took off his costume, hair, feather, etc. The picture had been made by Tanákyeshtiwa in the *Wikolapi* kiva during the previous eighth day, where just now also four young men painted and dressed up again, and where also the Star priest (Taláskwaptiwa), who soon was to appear, was now getting ready.

At about 2:45 A. M. Koyónainiwa again put on his war attire, took a medicine bowl and went over to the *Wikolapi* kiva, where he sprinkled the Star priest, who was in the northwest corner of the kiva surrounded by a number of young men who had there been painted and costumed. Koyónainiwa at once returned to the *Ponovi*, being preceded by the young men and by Yéshiwa, who was dressed in a white robe (*owa*), and who was sprinkling cornmeal before Koyónainiwa and the Star priest when going over to the *Ponovi* kiva. Arriving near the kiva, Koyónainiwa and the Star priest halted until Yéshiwa had sprinkled the six meal lines towards the kiva, all of which was simply a repetition of what had been done before and has already been described. As soon as Yéshiwa had entered the kiva, Koyónainiwa also entered, being followed by the Star priest. In the kiva all were standing. The principal act of the whole ceremony was about to be performed. Koyónainiwa had taken a position west of the ladder and asperged from the medicine bowl. On the west banquette some one was beating a drum, but in a muffled tone. Around the drum were standing the men who had dressed up in the *Wikolapi* kiva. The Star priest at once began to dance backward and forward east of the fireplace, keeping step to the beating of the drum,



SOYAL ALTARS, ETC.

PL. XXIX. SOYAL ALTARS, ETC.

The Soyal altars, screen, Star priest and Pöokon, as reproduced in the Field Columbian Museum. The illustration shows the Star priest in the act of twirling the sun symbol, which is probably the climax of the whole ceremony. During this performance he is sprinkled with sacred water from a medicine bowl by the Pöokon (war god), who is represented by the *Kalehtaka*, Koyónainiwa, the leader of the war ceremonies.

accompanying himself by rapid talking (rather half singing, half talking). He had in his right hand a long crook to the middle of which was fastened a black corn ear, in the left seven corn ears, a *monkoho* and a *monzikuru*. His costume (see Pl. XXIX) consisted of the usual Katcina kilt and sash, a woman's sash, ankle bands, a turtle rattle on each leg, green arm-bands, a fox skin, and numerous strands of beads around the neck, but he had on no moccasins. The head-dress consisted of a frame made of leather bands to the front of which was attached the figure of a four-pointed star, and to the sides an artificial blossom of the same kind as those on the large altar and on the screen. The body was not painted, except with lines of small white dots, which ran from the point of the big toes upward along the front part of the legs, also from the heels over the calves of the legs, and finally from the thumb along the front side of the arms to the shoulders and down to the nipples, and from the hand along the outside of the arms to the shoulders and down on each side of the back. Shókhun̄yoma stood west of the fireplace holding a *baho* and a meal tray and occasionally sprinkled meal towards the priest. To his left stood Yéshiwa dressed in the white *owa*, his face painted white. All at once the Star priest made a leap towards Shókhun̄yoma, handed him the crook, *monkoho* and corn ears and received from Yéshiwa a sun symbol, which the latter had brought from the *Wikolapi* kiva and which he had held concealed under the *owa*, and which was fastened to a stick. This the priest,* now acting as Sun priest, took, holding the stick in both hands, shook it, and then, while dancing north of the fireplace sideways from east to west, and west to east, twirled the sun symbol very fast in the same directions, symbolizing the going and coming of the sun. Some one screamed, but who, it was not ascertained. Soon a song was intoned again, the drum now beating a little louder than before. Koyón̄ainiwa all the time asperged the Sun priest, Katcina. When the latter stopped, Shókhun̄yoma waved the crook up and down, accompanied occasionally by some one screaming. The song was about *Lölöekon*, the mythical plumed water serpent. The dancing and jumping of the Sun priest, was varied and extremely picturesque.

When the song ceased the Sun priest jumped toward Shókhun̄yoma, who, it seemed, gave him his *baho*. The latter and Yéshiwa then went over to the *Wikolapi* kiva, Koyón̄ainiwa accompanying them to the top of the *Ponovi* kiva, when he re entered and disrobed; Yéshiwa and the Sun priest disrobed in the *Wikolapi* kiva. It was

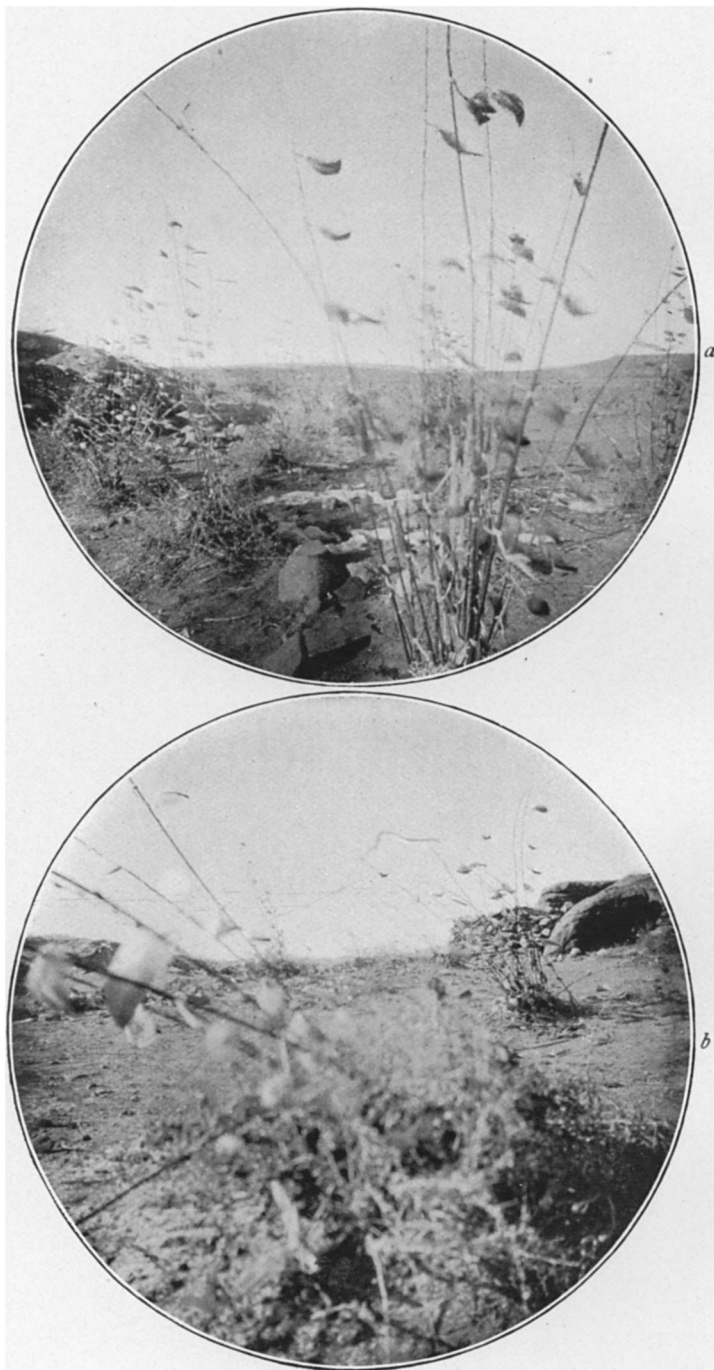
* For pictures of the Star priest as he appears in the *Wowochim* ceremony see Pl. XXIX.

now 3:15 A. M. Yéshiwa took something back to the *Ponovi* kiva, probably a rattle, and another object which could not be identified. Here the crook, *monkoho*, *monwikuru* and corn that Shókhunyoma had received from the Star priest were lying north of the fireplace, and several of the leaders were smoking over these objects. The *Wikolapi* kiva now sent a young man, dressed in a kilt, to the *Ponovi* for their tray with *bahos* that had been taken there in the previous afternoon. As soon as he got this, the *Tao* and *Hano* kivas sent for theirs also, and then all the rest that had taken all their *bahos* there. These trays were placed north of the fireplace in their respective kivas and then smoked over. A messenger was then sent from each kiva to *Tawaki* (Sun house), a shrine on a mesa about three miles southeast of Oraibi, with a *baho* and *nakwakwosi* from every man of each kiva. The messenger from the *Ponovi* kiva took with him, besides a great many *bahos*, the four small cakes, two wheels, two cylinders,* one small crook, one long and one short *baho*, and with the green grass from the altar, all to be deposited on the sun shrine. He left at about 4 o'clock A. M.

Shókhunyoma, Lománkwa and Koyónainiwa then got ready for an expedition, putting on blankets, as the night was cold. Shókhunyoma took a *monkoho* and a small crook from the altar with a *pühtavi* (road marker) about twelve or fifteen feet long. This crook was one of the two that had been standing on the sand field in front of the altar. Lománkwa also took a *monkoho*, Koyónainiwa a stick, and all took some cornmeal. They left the village on the east side, following the trail about half way down the mesa, where Koyónainiwa dug first a hole about two and a half feet deep and about five inches in diameter, and then leading from it in a southeasterly direction a trench about eight inches deep and about as long as the *pühtavi*. Shókhunyoma then put some meal in the hole and trench, and placed the little crook into the hole and, while Koyónainiwa held it there, stretched the *pühtavi* along the trench. All sprinkled meal on it and the earth was replaced. All then walked along the covered *pühtavi* and returned to the kiva.† When we arrived there the *Wikolapi* people were just going into the kiva. All had their hair loose, some had kilts on, some only breech cloths, none sashes, and all were naked. They were sprinkled with meal by several men and then danced like Katcinas, evidently practicing; the first one had the *natsi*. At the second dance the singing was accompanied by the rubbing of a corrugated stick on a gourd drum.

*These wheels (*nölla*) and cylinders (*qōñōlki*) were observed in the 1897 ceremony only, but undoubtedly were present in the other years also.

†A similar performance has been observed at the same place in other ceremonies.



SOYAL *BAHOS*.

PL. XXX. SOYAL *BAHOS*.

- a.* Field of Soyal *bahos* in position on the morning of the ninth day.
- b.* Soyal *bahos* as appearing in the afternoon of the ninth day after the children of the village have partly destroyed them.

When these had left the kiva the people from the *Hano* kiva came and performed, whereupon those from the other participating kivas followed, one after the other, in the different kivas.

Towards morning the men from the different kivas carry all their *bahos* to their houses and soon after the inmates arise, and considerably before sunrise the whole village is astir and getting ready for the planting and depositing of the *Soyal bahos*. Just at sunrise the inhabitants emerge from the houses and streets, the women, many of them robed in the *atöe*, and the children carrying hands and armsful of *bahos* to the east edge of the mesa, where these *bahos*, numbering many hundreds, are being thrust into the ground (see Pl. XXX). Those belonging to the Sand clan plant theirs about fifteen yards farther to the southeast, all in one bunch. This place is called *Awatobi* (Bow height), because this clan is said to have come from *Awatobi* (now a ruin), about thirty miles east of Oraibi. A similar but larger group may be seen south of the village at a place called *Tcöbki* (Antelope house or shrine), where may be seen such trophies of the chase as the heads of antelopes, deer, wild cat, etc. The *bahos* found in this latter group are taken there by boys and men only. Almost all the *makhahos* (hunt *bahos*) are deposited here; occasionally some small boy, who goes with his mother, will plant his at the main *baho* field.* *Bahos* and *nakwakwosis* are now being offered in many various ways. They are placed in the houses, tied to the ladders to prevent accident, placed in the chicken houses "that the hens may lay eggs," into the beef and sheep corrals, and tied to horses' tails, dogs', goats' and sheeps' necks, etc., "for increase;" tied to the peach trees as prayer for large crops, deposited in springs for an abundant water supply, and disposed of in many similar ways. One man came even running to the mission and tied a few *nakwakwosis* to the missionary's watch, which was hanging on the wall, and which the Hopi consider as a symbol of the sun, also calling it *tawa* (sun). In the *Ponovi* kiva Shókhunyoma and others of the leaders are, in the meanwhile,

*The *bahos* deposited at these three places are of three kinds as far as their object or purpose is concerned. First, the bent *bahos* or *uölöshoya*. These are made for little boys by their fathers, it being their first *baho*, as a wish that the boy may thrive, be happy and live long. The second kind are the so-called *makhaho* (hunting *bahos*) which men make for themselves and for others as a wish or prayer for good luck in the chase. These consist of *nakwakwosis* tied to a stem of grass, various kinds of grass being used. The feathers are also of many different kinds, but no turkey feathers are used. The third class, and by far the largest quantity, are offerings for the dead. A *nakwakwosi* is generally made for one deceased, and these *nakwakwosis* are fastened to long sticks. The Hopi say the dead come afterward from the "*Masski*" (skeleton house) and each one gets his *nakwakwosi*, or rather the soul of it, and if any one finds that for him no offering has been made he is unhappy. The short double *bahos* (double green, double black or green and black) are said to be made for the dead in general, who are believed to reciprocate the kindness by sending the Hopi good crops of corn, watermelons, squashes, etc. Some claim that these *bahos* are, on this occasion, as usual, made for the cloud deities.

busy dismantling the altars and tying the paraphernalia in bundles, to be put away the following evening.

In the forenoon of the eighth or ninth day the masks of the *Qööqöqlöm* Katcinas were prepared, and in the afternoon they came to the village, generally, about fifteen or twenty males and about five to seven females (*manas*). The men are all dressed in some kind of American clothes, but formerly they were dressed in native costumes. (See Pls. XXXI, XXXII, XXXIII and XXXIV.) The *manas* are the same that perform with the *Hamis* Katcinas. They have a yellow mask with red horse hair over it.

The *Qööqöqlöm* Katcinas are the first of which more than one appear, having been preceded by only the single *Soyal* Katcina, which appeared the day after the *Wowachim* celebration. So the *Qööqöqlöm* are really the Katcinas that open the Katcina season. They go to every kiva and one of them rubs some cornmeal on the four sides of the hatchway, which they call "opening the kivas." (See Pl. XXXIII *b*.) They make the round of the kivas that have partaken in the *Soyal* ceremony, and also dance in various parts of the village, and leave toward the evening. During the dance the chief priest of the *Porwamu* fraternity constantly goes around the dancers, sprinkling them with cornmeal.

THE FOUR DAYS AFTER THE CEREMONY.

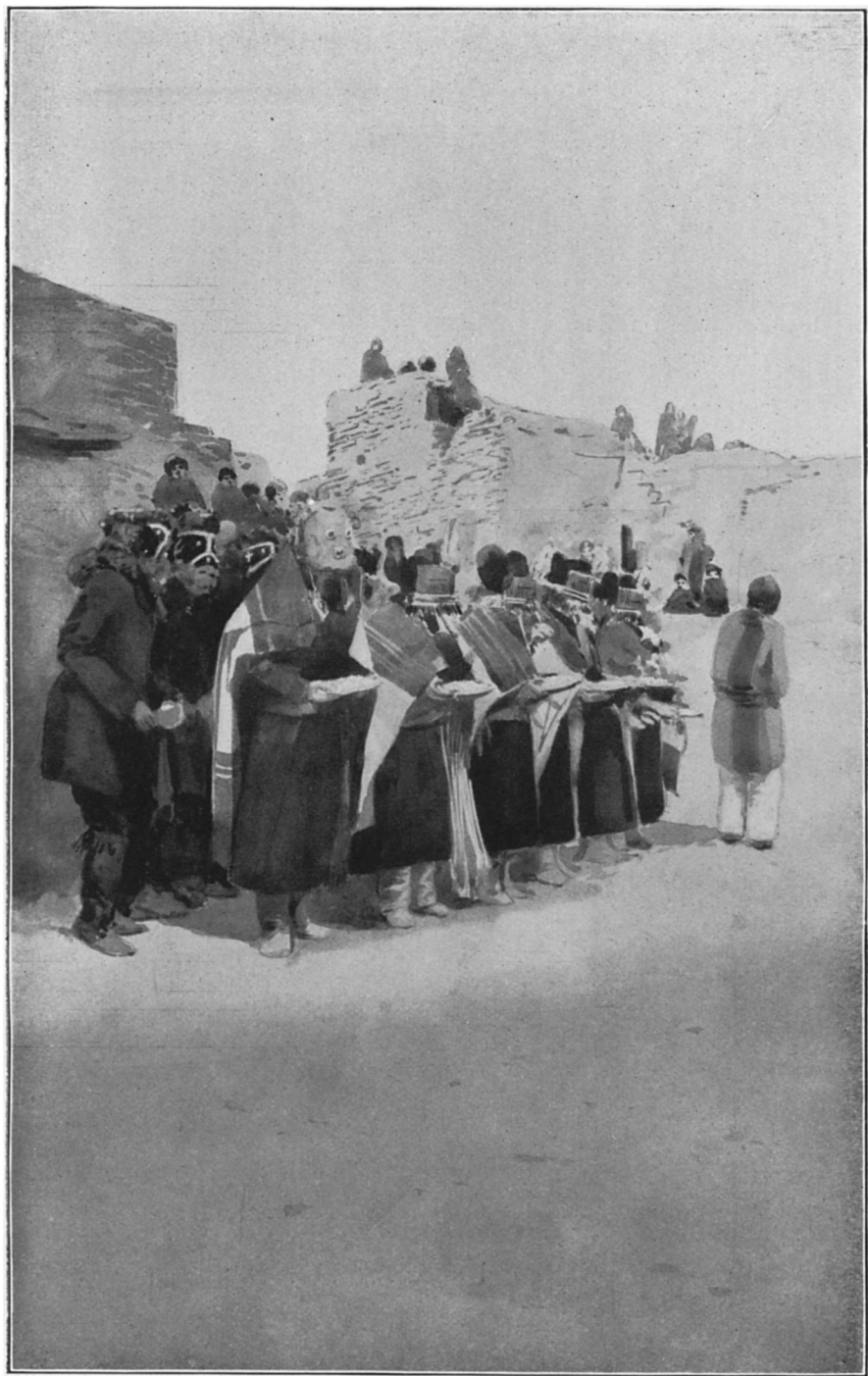
After the ninth day three days are spent in rabbit hunting. The rabbits that are caught are brought into the various kivas, placed north of the fireplace, a little meal sprinkled on them and in the evening taken home and prepared for the feast in the kiva on the fourth day. The men still sleep in the kivas but eat in their homes.

On the fourth day a great deal of baking and cooking was done in the village. At about 2 P. M. the men in the *Ponovi* kiva dressed up again, the hands, feet and shoulders, breast, back and face being daubed with white kaolin. All put on the usual ceremonial kilt and sash. Small trays of *wotaka* (mush), consisting of white cornmeal boiled in water, but unseasoned, were brought in, and also a roasted rabbit, which was standing in the pot. The place before the *Soyal-mana's* house had been swept. Two large tubs, filled with water, had been placed on the roof of the first story, one on each side of the door leading into the second story. Big trays filled with *comiwiki*, (cornmeal, tied up in cornhusks and steamed), were standing in the house.

At about 3 P. M. the men from the *Ponovi* kiva came out and formed in line (see Pl. XXXV *a*) outside the kiva; first Tanákyeshiwa,

PL. XXXI. QŏOQŏQLŏM KATCINAS.

The Qŏoqŏqlŏm Katcinas dancing on the plaza. The *manas* hold trays containing watermelon, muskmelon, cotton, squash and other seeds and various kinds of corn.



Q̄ōōq̄qlōm Kacinas.

PL. XXXII. QŏoQŏqlŏm KATCINAS.

- a.* The QŏoQŏqlŏm Katinas dancing on the plaza. The *manas* are behind them. They frequently turn face about when dancing, so that the *manas* are part of the time in front, and part of the time behind.
- b.* Same as above.



Q̄ḡḡḡḡḡḡ KATCINAS.

PL. XXXIII. Qŏoqŏqlŏm KATCINAS.

a. Qŏoqŏqlŏm Katinas arriving at the village in the afternoon of the ninth day. It is the only Kadcina that is now always dressed in American clothes. Every Kadcina holds in the right hand a gourd rattle, in the left a bag with cornmeal and a bow with arrows. To the point of one of the latter is fastened a small piece of rabbit skin. Some of the Katinas carry presents (*piki*, watermelons, corn, etc.).

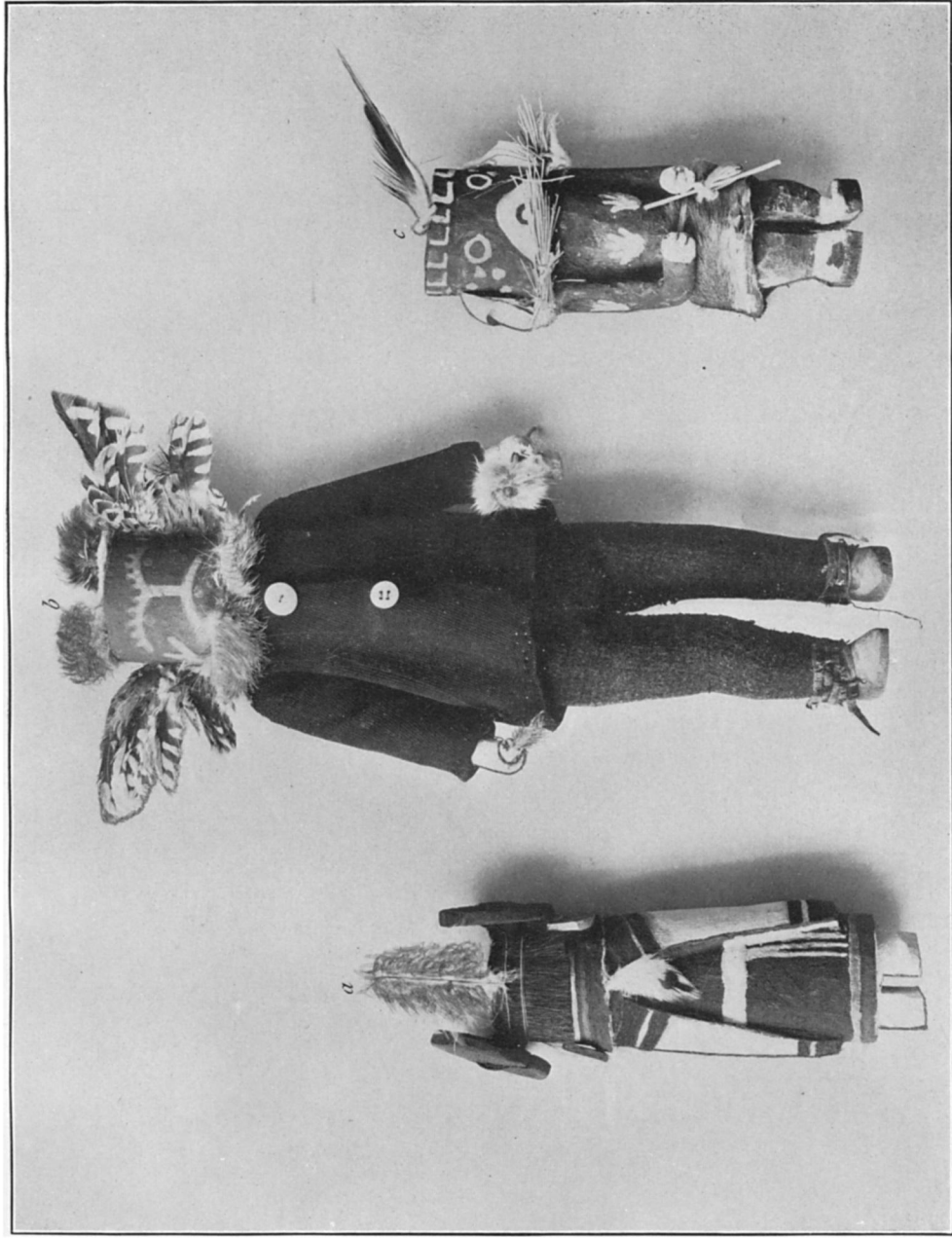
b. A Qŏoqŏqlŏm Kadcina rubbing cornmeal to the four sides of the kiva, by which the kivas are said to be "opened" again for the Katinas, none of which have appeared since the last Farewell Kadcina ceremony. After the Soyal ceremony is over Katinas appear in great variety and large numbers for about six months.



Qöqöqlöm KACINAS.

PL. XXXIV. *TIHUS* (DOLLS) OF KATCINAS, WHICH APPEAR ON THE NINTH DAY OF THE
SOYAL CEREMONY.

- a. Tihu* (doll) of the Qöoqöqlöm Katcinmana.
- b. Tihu* (doll) of the Qöoqöqlöm Kalcina.
- c. Tihu* (doll) of the Mastop Kalcina.



TIHUS (DOLLS) OF KATINAS, WHICH APPEAR ON THE NINTH DAY OF THE SOYAL CEREMONY.

PL. XXXV. SOYAL PRIESTS GOING TO HOUSE OF SOYALMANA.

a. The Soyal priests going from the Ponovi kiva to the house of the Soyalmana, each one carrying a small tray with *patópha* or *votaka*, a mush prepared of cornmeal and water.

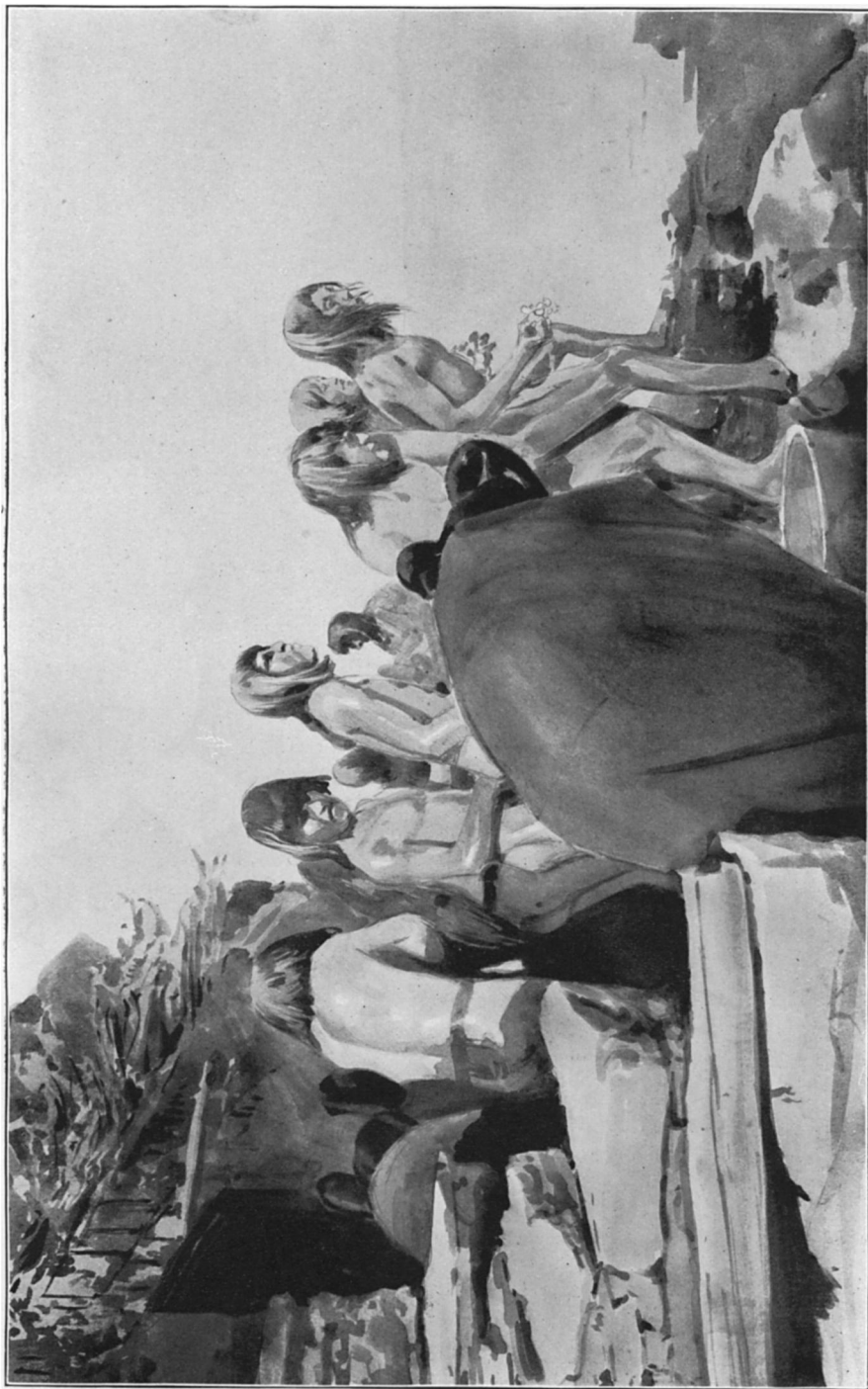
b. Same as above ; ascending to the house of the Soyalmana, who is seen at the head of the steps receiving the priests. From the two tubs the priests are later drenched by four maidens.



SOYAL PRIESTS GOING TO THE HOUSE OF SOYALMANA.

PL. XXXVI. SOYAL PRIESTS.

Soyal priests throwing presents to the spectators from the Soyalmána's house, after having deposited the rabbit and the mush, as well as their paraphernalia, in the house of the mana.



SOYAL PRIESTS.

PL. XXXVII. SPECTATORS—WOMEN STRUGGLING FOR A MELON.

a. Spectators on the roofs and street near the Soyalmana's house, waiting for presents to be thrown to them by the Soyal priests.

b. Women attempting to wrest a watermelon from a Soyal priest who is on his way to the kiva from the Soyalmana's house.

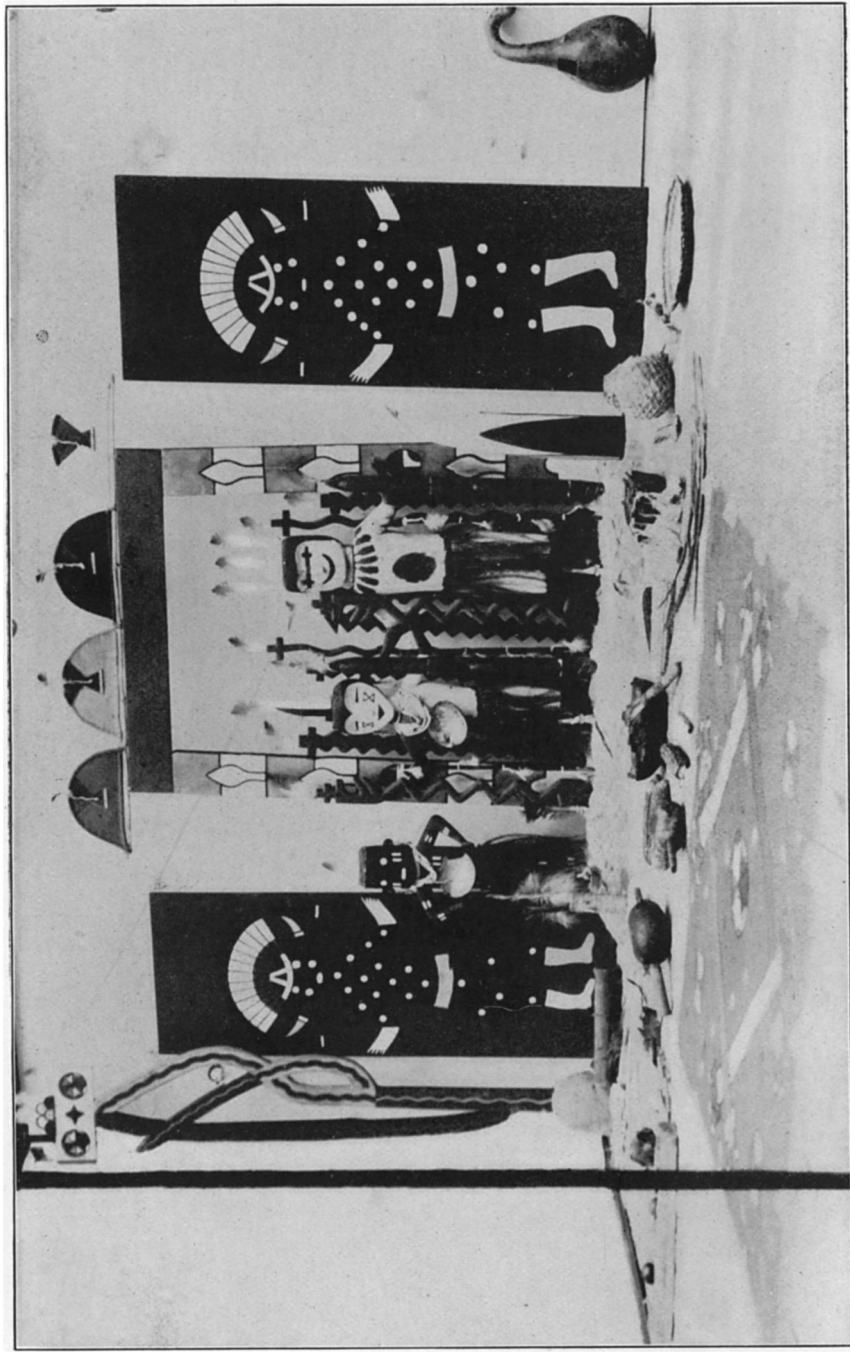


SPECTATORS — WOMEN STRUGGLING FOR A MELON.

carrying the pot with the rabbit. All the other men had in their right hand one of the small trays with *wotaka*.^{*} They went slowly over to the aforesaid house, ascended the steps of the first story and entered the room on the second floor, where they were received by the *Soyalmana* (see Pl. XXXV *b*) and a few of her immediate friends and relatives, and where the rabbit was given to the *Soyalmana*, who feasts on it afterwards with her friends who have assisted her in preparing the *comiwiki* and other presents thrown out by the men.

The men then took off the kilt and sash and began to throw *comiwiki*, squashes, and watermelons and other articles of food from the roof of the first story among the spectators and neighboring houses. (See Pls. XXXVI and XXXVII.) While they did this four girls kept throwing water on them, with four old Havasupai trays, from the tubs, until their paint had been thoroughly washed off, and one after the other rushed over to the *Ponovi* kiva, where a good fire was burning. A feast in which rabbit meat played a conspicuous part then followed in the various kivas.

^{*} The men are required to practice the strictest continence, not only during the nine ceremonial but also during these four post-festival days. If any one fails to comply with this rule and he is found out, one of his clan sisters prepares for him a dish of *Sakwawotaka* (blue *wotaka*) made of blue cornmeal, and seasoned with salt. The man is compelled to proclaim his own shame by carrying the tray in the procession.



POWAMU ALTAR AND SAND MOSAIC.

PL. XXXVIII.

EXPLANATION OF THE POWAMU ALTAR AND SAND MOSAIC.

1. Cloud symbols, the yellow representing the north; the green, the west; the red, the south; the white, the east.
2. Reredos with blossoms and probably corn-ear symbols.
3. Cloud and lightning frame. The symbols on the upper part of the cloud tablet represent clouds, those on the lower, blossoms. The small figure in the lightning represents, according to some, Cotukvnanwu; according to others, Chowilawu or Powamua.
4. Figure of the Ho-Katcina.
5. Pöokon, the god of protection
6. Cotukvnanwu, god of thunder.
7. Chowilawu, also called Powamua, who appears as a Katcina in the initiation ceremony.
8. Various lightning slabs.
9. Bahos or prayer sticks.
10. Corn-ear slabs.
11. Tokwi, representing a bluff.
12. Baho-making outfit, showing partially finished bahos and the material used in making them.
13. Honey pot.
14. Cloud blower.
15. Gourd rattles.
16. Medicine bowl with aspergill and corn-ears.
17. Tiponi, the palladium of the Powamu chief.
18. Eagle feathers: one is used in the purification ceremonies.
19. An old basket containing small pieces of various kinds of food, especially game. The object is called "mother," and is the tiponi or palladium of the Katcina priest.
20. Monwikuru or sacred water vessel.
21. Tray with corn-meal.
22. Gourd vessel in which water is gotten from the spring.
23. Sand mosaic. The four sides of the square are called wona (planks); the square itself is said to represent a house. The terraces at the end of the wona represent clouds, and the black projections from these clouds small turkey feather prayer offerings. The four small circular figures, the large one in the center, and the variously colored dots on the sand field, symbolize the various blossoms of the plants, herbs and grasses used by the Hopi for food, and for ceremonial, medicinal and other purposes.

